

# ART DIRECTOR AND STUDIO NEWS

art directors club of chicago • 23rd annual exhibition



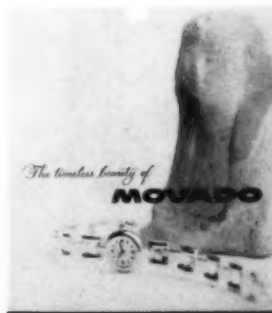
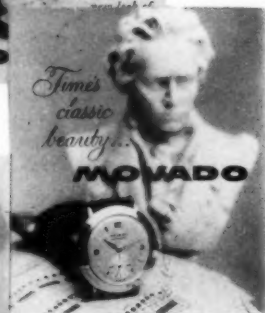
NOVEMBER 1955 • 35 CENTS

HANSEN

# we \* speak a graphic language

## Speed and Craftsmanship

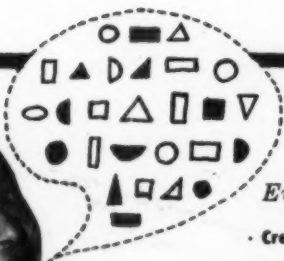
...qualities that are the essence of our services. Long experience has taught us that speed and craftsmanship are what is most demanded of us; and what is most valuable to our client. Difficult and time-pressing jobs are responsibilities that we gladly accept, for our studios are organized with precisely that in mind. The growing list of our clients attest to performances that meet those responsibilities.



"I want to take this opportunity to congratulate MAURER STUDIOS for completing a complicated de-luxe presentation for the MOVADO WATCH CO., INC. It was a job that required high skill and technique as well as speed; and they came through above and beyond my expectations."

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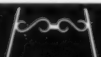
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# PHOTO- LETTERING INC.

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new term applied to  
composition produced  
on the Prototype machine



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PRO-TYPE AND PRO-SET ARE TRADE MARKS.

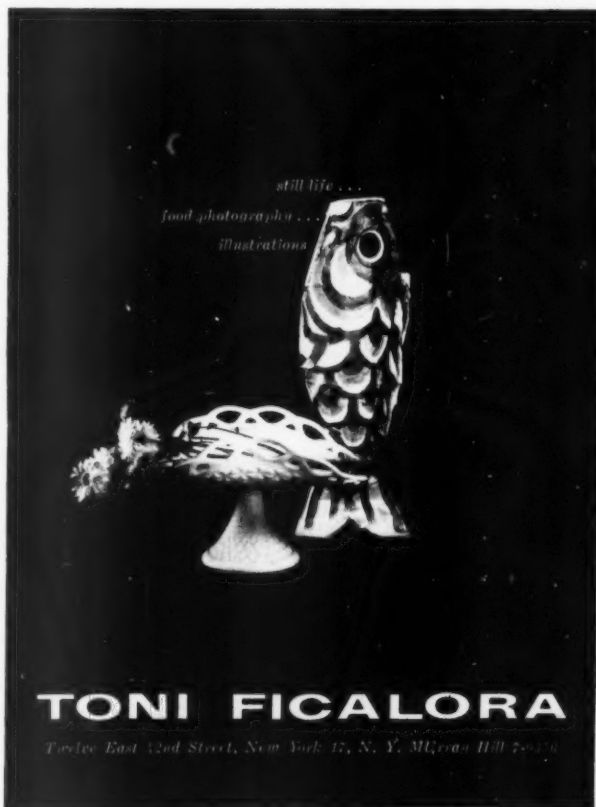
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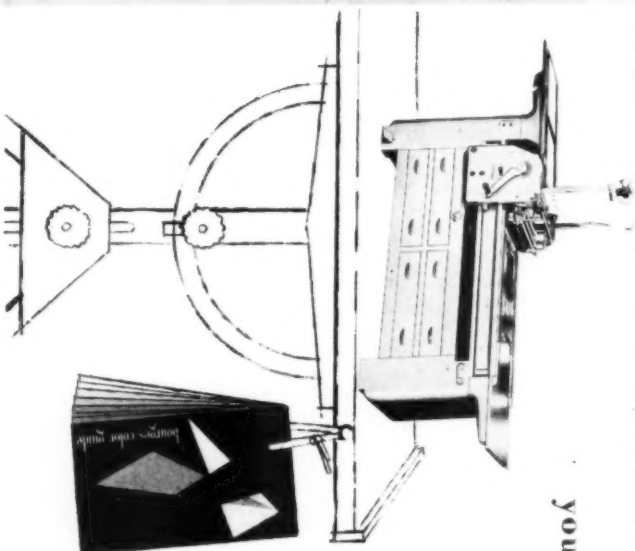


## color overlays

# bourges

Brilliant printing colors in a totally new art form - transparent layers. This fascinating medium allows you to plan and create copy in terms of final printing color.

BOURGES OVERLAYS - with colors that may be removed or built up - are used over photos and art for the creation of pre-separated art as well as for color correction.



## your bourges sheet

When you prepare art with BOURGES sheets, your copy is your color proof - it's like having a printing press on your drawing board.

Which colors will look best in print? Should they be deeper? Lighter? How much? You don't have to guess, you'll know because BOURGES overlays match standard printing inks.

The handy COLOR GUIDE helps you select color by testing transparent swatches right on your copy.



**A** Highlights appear as the color is removed.

**B** Deeper tones are added with matched liquids.

**C** Modelling is applied with a Bourges Pencil.

**D** Liquid color can

Each of the twelve Bourges Colors comes in five values - all sixty shades can be used in visuals, presentations, corrections and half tone copy.

# bourges

The 100, 70 and 50% values of the Bourges colors are deep enough to be used in line separation copy. They are reproduced with standard

Freemans Kodak filters.

AT YOUR FAVORITE ART SUPPLY STORE



# art director / studio news

OFFICIAL PUBLICATION OF NATIONAL SOCIETY OF ART DIRECTORS

## do your ads have speed?

Take a good look at the new campaign for Emerson radio, TV, and air conditioners. A big cartoon, small product pix and tiny bit of copy, prominent but not buckeye display of the name Emerson. You get the message even though you are flipping pages.

Is this good selling? Is this making the best use of high cost space? It certainly is a departure in a hard sell field in a hard sell era.

Why? What does it mean, if Emerson's thinking is right, to other advertisers and ADs and artists?

Look at the feature article in this issue, explaining the thinking behind the Emerson campaign. Look also at the current Saturday Evening Post (and the detailed story about its redesign in the October ADSN).

Both Emerson and SEP are acutely aware that people read as they run—more so than ever before. You've got to sell them on the run. Your magazine or newspaper reader may be physically seated in his or her easy chair at home, but mentally your prospect is on the run, biding time before turning on TV, or going to the new shopping center, or visiting. And there's probably a stack of papers and magazines waiting to be read—or flipped through—before the next batch come in.

SEP redesigned itself to give readers the feeling they can read its articles quickly and easily. Emerson, too, aims to get better readership by saying less in words.

If this thinking is right, more ad and editorial material will say less with words, more with pictures, and fewer but larger pictures with terser captions.

As ADs, artists, photographers, designers, let's not flatter ourselves that all this is due to the public finally appreciating our art. It is simply because the basic message must get through faster. Sales arguments must now be visual telegrams. To do the best selling job that this changing condition requires means layout and illustration, not only with the power to compel attention but to sell its key point in a flash. How will this affect you? ●

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*get attention!  
get it across!*

*with the design group*

*of whitaker-guernsey studio  
444 e. ontario st.  
whitehall 4-6809*



## tax talk

MAXWELL LIVSHIN, CPA

### Who are employees?

- Q.** Is an individual, hired to solicit orders for a manufacturer but who works without control or supervision and is paid on commission basis, an employee?
- A.** No. Under the usual common law rules for Federal employment tax purposes the individual is engaged in a "non-excluded" trade or business and the income he derives therefrom should be considered in computing net earnings for Self-Employment tax purposes. (Rev. Rul. 54-412.)
- Q.** Is a telephone solicitor, who is engaged by a company to solicit orders for its products from her own home or on a part-time basis, an employee? She works at her convenience, without supervision, and pays all expenses incurred in connection with her selling activities, and is paid on a commission basis.
- A.** No. For Federal employment tax purposes such a solicitor is not an employee. (Rev. Rul. 55-279.)
- Q.** Is an individual who is engaged in addressing envelopes in her own home for a corporation and who is not subject to direction of means and methods of operation an employee?
- A.** No. (Rev. Rul. 54-432.) In this case the individual used her own typewriter, was paid in piece-work basis.
- Q.** Is a telephone solicitor, who is engaged to solicit orders for a company's products, and who makes the calls from the company's office, an employee? The company instructs her regarding her general conversation and sales talk. She is paid on a commission basis.
- A.** Yes. Unlike the second case cited above. (Rev. Rul. 55-279.)
- Q.** A retail furniture and electrical appliance company conducted an extensive ad campaign to promote the sale of its merchandise. It engaged a salesman on a commission basis to call on prospects whose names the company furnished him. The company supplied business cards, order books, catalogs and demonstrator models, provided a telephone service, made its quarters generally available, and at times the salesman waited on customers in the store.
- A.** Yes. (Rev. Rul. 55-124.) Such salesmen were held to be employees for Federal employment tax purposes. ●

...of a half-tone is a steady stream of printing dots. In the past, the long time it took to make graphics with a high degree of accuracy, to eliminate guesswork and costly errors in color printing.

### COLORON is that tool!

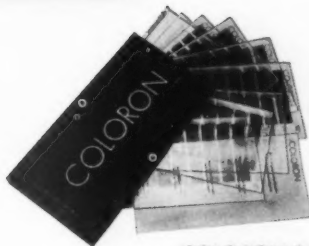
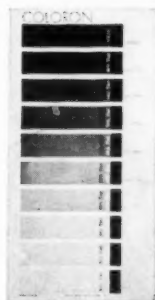
COLORON is a permanent, easy-to-use tool for the complete artist and designer. It gives you a color and process guide to help you determine color printing.

...on the combination of number of colors and, or their tints. COLORON shows what exposures and type are necessary to match a given color, how the various possibilities of type (surprint, dropout, tinted, colored, black) will appear on the printed surface.

Delta's Half-Tone COLORON Set greatly broadens the scope of COLORON by covering the vast field of half-tone printing. Together they form a complete graphic arts tool. Delta's Half-

Tone COLORON predetermines the results from the combination of a half-tone with any number of colors and/or their tints. It predetermines the effects of duotones. COLORON shows these results on any colored stock.

You will find many applications for COLORON as a graphic arts tool. It is an invaluable aid and an exciting creative stimulus of endless possibilities. All the color effects on this page were predetermined with COLORON sheets.



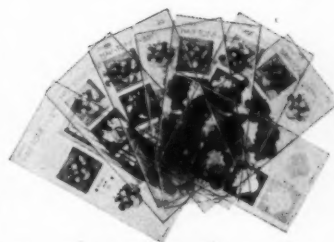
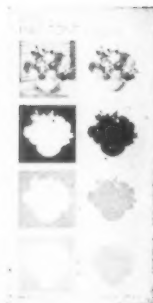
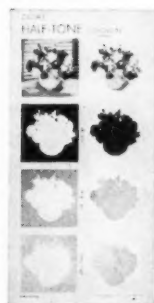
**COLORON Set C-1:** Eleven transparent sheets in the four process colors plus seven basic colors; one black type specimen sheet. Packed in permanent waterproof portfolio. **\$950**



# delta's COLORON

Trademark

Patent Pending



**Half-Tone COLORON Set C-2:** Eleven transparent sheets in colors matching COLORON Set C-1 (without portfolio). **\$850**

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actual size

COLORON Sets are available through all art material stores and graphic arts suppliers.

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## coming events

**Sep. through mid-Dec.** . . . Paintings by Picasso. Art Institute of Chicago.

**Oct. 13-Nov. 27** . . . Exhibition of French Drawings. Art Institute of Chicago.

**September 28-through winter.** Japanese color prints. The New York Public Library, 4th Ave., 42nd St.

**Oct. 4-Nov. 19** . . . Watercolor exhibit of Associated Chinese Artists, Mi Chou Gallery, 320-B, W. 81st St., N.Y.C.

**Oct. 26-Nov. 27** . . . Exhibitions at Philadelphia Art Alliance, 251 S. 18th St. Drawings, Jack Levine; oils, Sean O'Sullivan; oils, Robert Darrah Miller.

**Nov. 1-Jan. 8** . . . The Museum of Modern Art, N.Y.C. Prints by Nolde and Kirchner.

**Nov. 3-Dec. 31** . . . Exhibitions at Philadelphia Art Alliance. Group show of oils; ceramics, Olin Russum; contemporary furniture, Jean Russum, crafts for Christmas giving.

**Nov. 4-Dec. 7** . . . Exhibition at Philadelphia Art Alliance. Water colors and drawings, Francis McCarthy.

**Nov. 14-Dec. 3** . . . Associated American Artists Galleries, 711 Fifth Ave., N.Y.C. Paintings of American Northwest by Georges Schreiber.

**Nov. 14-16** . . . Advertising Essentials Show, sponsored by Advertising Trades Institute, Biltmore Hotel, New York.

**Nov. 14-16** . . . Public Relations Society of America, annual national conference, Ambassador Hotel, L.A.

**Nov. 16-Nov. 28** . . . Barbizon Plaza Art Gallery, N.Y.C. Fine arts exhibit of American of Allied veterans, sponsored by American Veterans Society of Artists Inc.

**Nov. 18** . . . Annual Miniature Show, San Francisco Artists & Art Directors.

**Nov. 21** . . . Package design exhibition begins at C&I Art School, New York, in connection with new course in Package Design. Participants in the exhibition are Lester Beall, Frank Gianninoto & Assoc., Paul Rand and Lippincott & Margulies.

**Nov. 23-Feb. 20** . . . Exhibition, Built in Latin America, 20th century architecture. Museum of Modern Art, NYC.

**Nov. 28-30** . . . International Ass'n of Fairs and Expositions, Hotel Sherman, Chicago.

**Dec. 4-7** . . . Outdoor Advertising Ass'n of America, 58th Annual Convention. Hotel Sherman, Chicago.

**Dec. 16** . . . Christmas Party, San Francisco Artists & Art Directors.

**April 8-29** . . . 7th Annual Commercial Art and Photography Show, Washington, D. C. club, Corcoran Art Gallery. Awards luncheon, April 9.

**May 3** . . . Detroit Art Directors Club Awards Dinner and opening of annual exhibition.

**May 11-27** . . . Exhibition, Art Directors Club of Montreal. Awards preview and banquet, May 10.

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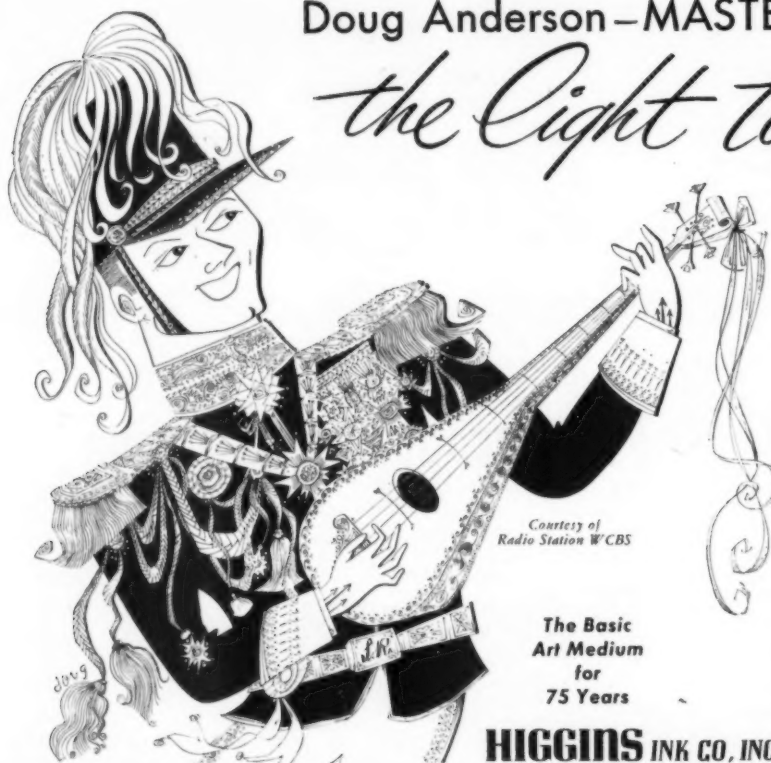
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## Doug Anderson—MASTER OF

# *the Light touch*



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75 Years

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"It's easy to recognize 'the light touch,'" says Doug Anderson, author of "How to Draw with The Light Touch," (Sterling Pub. Co.). More than just a novel technique, it has become a new and refreshingly different school of illustration — with many delightful possibilities for pen and ink artists.

... of course he uses  
**HIGGINS**

Doug Anderson has used Higgins American India Ink ever since he started making his inimitable drawings with the light touch. It always flows freely, evenly, smoothly from his hair-line crow quill pen and fine brushes.



**covers 173 ATF  
Type Faces and 1,246  
Ornaments and Accessories**

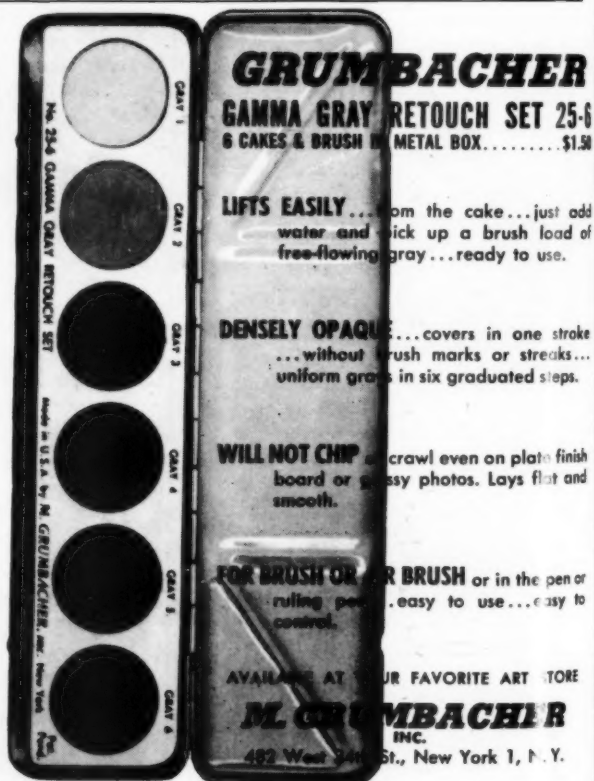
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1. Dick Avedon 2. Howard Graff 3. Paul Himmel 4. Pellegrini 5. Murray Laden  
6. Stuart Becker 7. Ernest Melanson 8. Leonbruno-Bodi 9. Howard Graff

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scopic and stereoscopic (to mention but a few), Director's Art makes it easier for you to keep abreast. Maybe that explains why more and more A.D.'s are turning to Director's Art for a photography showing that fits their need.

For sample proofs in every style, technique and price (and remember, we have the largest file of *ARTISTS* as well) just call . . .

### DIRECTOR'S ART

7 West 44th Street, New York, N. Y., MUrray Hill 7-3157

### QUESTION

*Is a focusing cloth  
an absolute essential  
in taking good photographs?*

### ANSWER

*A focusing cloth helps  
but the real essential is  
who is underneath it.*



Reprints of this questionnaire and a brochure of samples may be obtained by phoning or writing to Henry Drawnek Associates 214 East 41 St., N.Y.C. 17, Oxford 7-2166. Ask for Bill Stone or Henry D.



### Cover designer

Thomas R. Gorey, Art Director at Neenah, Louis & Brorby, Inc., is the designer of this month's cover and of all the printed material for this year's Annual Exhibition of the Art Directors Club of Chicago. Striving for a relaxed, informal feeling, Tom selected the "tools of the trade" as the motif around which he cleverly designed the announcement brochure, postcards, entry blanks, award certificates and other printed accessories for this affair. Roy Hansen of Kling Studios supplied the finished art work.

After military service with the Air Force, 1943-45, Tom spent a year at Butler University at Indianapolis. He received his formal art training at The American Academy of Art, Chicago. Before joining N. L. & B. he was associated with Whitaker Guernsey Studios, was AD at B. B. D. & O., and Miller and Company, Seattle. His hobbies are painting and reading. ●

### LEGAL NOTICE

Statement required by the Act of August 24, 1912, as amended by the Acts of March 3, 1933 and July 2, 1946 (Title 39, United States Code, Section 233) showing the ownership, management and circulation of Art Director & Studio News, published monthly at New York, N. Y., for October 1, 1955.

1. The names and addresses of the publisher, editor, managing editor and business managers are: Publisher, Art Director & Studio News; Editor, Edward Gottschall; Managing Editor, none; Business Manager, Don Barron, all of 43 E. 49th St., New York 17, N. Y.

2. The owner is: (If owned by a corporation its names and addresses must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of the total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address as well as that of each individual member, must be given.) Art Director & Studio News, Don Barron, both of 43 E. 49th St., New York 17, N. Y.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of the total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs must show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semi-weekly and tri-weekly newspapers only.)

DON BARRON

Sworn to and subscribed before me this 12th day of September 1955.

[SEAL]

ABRAHAM ROSENBERG

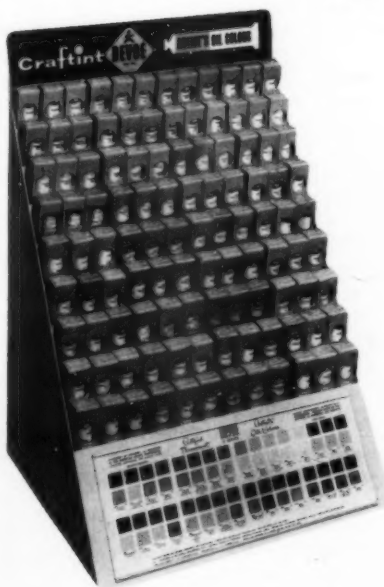
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(My commission expires March 30, 1956)





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Main Office: 1615 Collamer Ave., Cleveland 10, O.

**NEW!!! SIMPLIFIED!!!**  
**CONVENIENT**  
*especially designed for*

**T.V. and**

**motion  
picture**

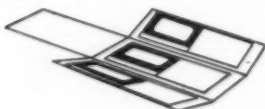
**artists**

*new* **REEL STORY  
BOARD**



A handy roll of 100 panels for your story board sequence. Panels are printed with areas for video, audio, action and scene number. Each sheet is perforated (4 x 9-1/2") in a convenient dispenser box. Zip off 1, 5, or 50 sheets at a time. Story sequence is easily rearranged or revised. The highest quality translucent type paper in the "Reel Storyboard" is receptive to almost any medium.

*new* **FOLD-O-FOLIO**



The Companion of the "Reel Storyboard", holds as many as necessary for story, accordeoned, folds neatly for filing or mailing. Title block on front of leatherette cover for client presentation.

*new* **TELE-VISIBLE  
FIELD PAD**



The Tele-Visible field pad has T.V. screen proportions printed on front cover with holes at corners. Simply place the point of your pencil in the holes at the corners of each of the areas. This will define each area accurately, (Full Field, Scanning Area and Safe Area).

Sold at leading art supply stores  
write for descriptive brochures.



**bienfang**  
paper company, inc.

**METUCHEN, NEW JERSEY**

## ordering color stats?

*Here is  
how to get  
best results*

BY G. E. KEENEY, OWNER, RAPID COLORPRINT SERVICE

Art directors whose visuals, comprehensives or finished work are definitely scheduled to be photocopied in color by the color stat process should select art mediums carefully.

Color art done in tempera, pastel chalk, oils or crayons are the best mediums for satisfactory color stats because they reflect pure pigment from the surface of the work.

Water colors, on the other hand, which reflect color by the double transmission of light through the pigment to the paper base and back out again, cause inherent pigment impurities to double their effect, giving dull, muddy color stat reproductions.

Normally, to offset the pigment impurities in water colors, most artists use this medium in a well diluted form. The color stat technician is therefore required to shorten exposure time to hold the lighter tones.

The shorter exposure time does not allow the white areas in the work to go "clear" in the base stock used to make the print which further contributes to unsatisfactory copy from original art work in water colors.

In general, art work that has a "high key" effect will not produce as good a color stat as will art work prepared by other means.

Color contrast in original art work scheduled for color statting is no problem. Heavy colors, however, should be diluted slightly (with white) to keep them from falling too far below a middle tone. Light colors should be prepared to retain a good concentration of the base color rather than be just "off white."

Color stats generally are made directly from the original art (illustrations, visuals, comps, wash drawings, etc.) or from flat copy (printed matter) in a full range of color.

In making a print, the art work is

lighted and the image reflected through a prism directly onto a special sensitized acetate base stock and then processed.

Transparencies can also be made from art work, following the same procedure, but substituting film for the acetate base stock.

Art directors have found the use of color stats to be both economical and time saving. Because they can be enlarged or reduced from the original (sizes range from 5x8 to 20x30), art work, for example, can be done two or three times up and statted to size in full color for position in a comp or mock-up of display.

Account men have found them of value in making copies in limited quantity of ads or displays for the client's salesmen to take into the field to pre-sell an upcoming ad campaign or point-of-purchase display.

A unique use of the color stat is to copy the actual item (or a prototype) being manufactured for pre-selling to dealers or jobbers.

An eastern cosmetic manufacturer used color stats of his new box of powder to let his salesmen pre-sell months before the item was in production.

In many instances the color stat performs a useful service when it is imperative to send the art work to the engraver or printer and still use it at the same time for a distributor or sales meeting or client conference.

*The above stat process, more accurately described as photocopy in color because it copies half-tones and line, was developed by the author in 1949. He now markets the products under the trade name "Chromastat" through the main plant in Glendale, Cal., as well as through franchise holder in Chicago, Detroit and Manila.*

# C<sup>26</sup>haracters

All that we have to work with is the alphabet—twenty-six little letters. They can be used to spell success or failure in our business . . . or in yours. In them are stored all the wisdom of the world, the record of mankind's achievements . . . the good, the bad, the Divine. If in our small way we have learned to use these "magic tools" well and skillfully we are content. To us the art of lettering demands craftsmanship of the finest quality.

207 SOUTH WABASH AVE. CHICAGO 4, ILLINOIS

- 8112 new lettering  
8029 *Brunette Success Pumps Favorite*  
6340 DELICATE yet vigorous this style

- 6428 MODERN alphabets in design  
6429 MODERN alphabets in design  
6430 MODERN alphabets in design



WESLEY BOWMAN STUDIO-INC.

Photography

360 N. Michigan Ave., Chicago 1, Ill.

## How to help a young artist get ahead



Albert Dorne

The next time a "young hopeful" asks your advice about a job or a raise . . . tell him to mail this coupon.

THE FAMOUS ARTISTS SCHOOLS of Westport, Conn., have helped many a young artist forge ahead. As you know, this is the school run by America's 12 Most Famous Artists.

So why not tell the next young artist who comes in and asks for advice to mail the coupon below. *It will help him get ahead faster.*

Norman Rockwell  
Jon Whitcomb  
Stevan Dohanos  
Harold Von Schmidt  
Peter Helck  
Fred Ludekens  
Al Parker  
Ben Stahl  
Robert Fawcett  
Austin Briggs  
Doug Kingman  
Albert Dorne

FAMOUS ARTISTS SCHOOLS  
Studio 41-y, Westport, Conn.

Send me, without obligation, information about the courses you offer.

Mr. \_\_\_\_\_ Age \_\_\_\_\_  
Mrs. \_\_\_\_\_  
Miss \_\_\_\_\_ (PLEASE PRINT)  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

## business briefs

Ad expenditures will almost double in the next ten years, says Elwood Whitney, Executive Vice President of Foote, Cone & Belding. His prediction is based on research by the agency. Last year \$8.1 billion was the estimated cash outlay for advertising in all media.

To those who wonder how long the present boom can last, Mr. Whitney's prediction that 1965 will see \$15 billion expended would counsel that the boom is only getting started.

These columns have long pointed out the difference between industry-wide booms and individual experience. As the advertising billings have risen, as money spent for art, design, photography, type, printing, media, posters, premiums, displays, etc., has zoomed, many is the artist, photographer, studio, art director or art buyer whose volume has remained constant or risen only slightly. He looks at the "boom" stories with a skeptical eye. The discrepancy between his experience is often accounted for by two main circumstances. 1. Television, in which field he may not be strong, accounts for much of the boom. 2. And in the print media, if more money is being spent for creative services, more artists, designers, photographers than ever before are cutting up the pie.

But if Mr. Whitney's predictions are true, Even if they are only half true, it is possible that the increase in art billings will outstrip the influx of new talent, so that more and more vendors of talent and services will really feel the boom.

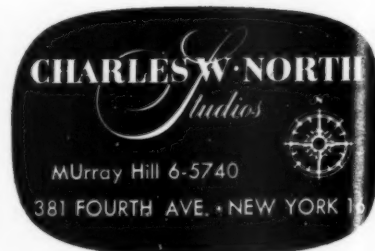
But the very prosperity of the field will attract new talent, and the firms and individuals who hope to ride the crest of the rising wave are those who, like the clients they serve, advertise and promote themselves. It would seem that in such a prosperity as Mr. Whitney foresees, almost anyone can make a living. But those on top will not only have the most talent to offer, but will sell their services most effectively. Yes, this magazine has an ulterior motive in making this observation . . . but it's sound business advice never-the-less.





## A "CAN'T MISS" ART STUDIO

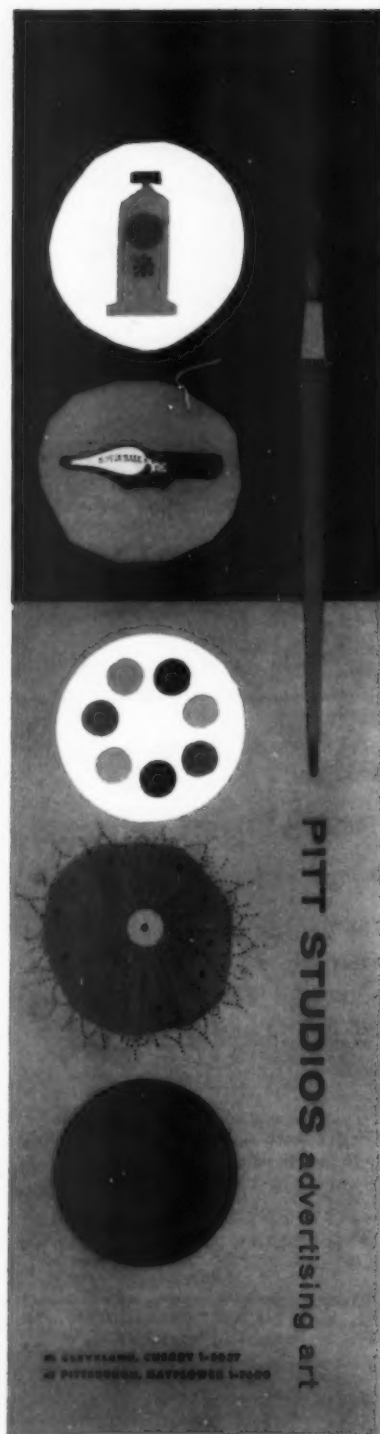
SERVING SOME OF  
NEW YORK'S LARGEST  
ADVERTISERS FOR  
OVER 30 YEARS

**CALL US  
FOR PROOF**



the **Guilford** for precise work -  
the **NORedge** for close work - both a  
steel drawing board edges

for data check with your dealer or write  
**NEAR-NORTH**  **GUILD** ..... **chicago** 





## **HERE** Type Can Serve You...

"here" is J. M. Bundscho, Inc., leaders in  
Advertising Typography for nearly forty years...

## Here **TYPE** Can Serve You...

the faces to fit, the sizes to suit,  
and the experience to choose right...

## Here Type **CAN** Serve You...

because we follow your instructions  
with understanding and we love our work...

## Here Type Can **SERVE** You...

because letters and words, put together  
right, are the strongest way in the  
world to influence people into action...

## Here Type Can Serve **YOU**...

you are the man who made the layout  
...the one who has the biggest  
professional stake in the right type job.





**PAUL WING STUDIOS INC.**  
480 Lexington Ave., New York PL 3-9095

Client: Republic Steel Corp.  
Agency: Meldrum & Fewsmith Inc.  
AD: Dudley R. Martin



**WINSOR & NEWTON**

ARTISTS' COLORS  
BRUSHES  
& MATERIALS



902 Broadway, New York 10, N. Y.

Canadian Agents: THE HUGHES OWENS CO., LTD. • Head Office, MONTREAL  
Californian Distributors: THE SCHWABACHER-FREY COMPANY • SAN FRANCISCO



#1 X-ACTO KNIFE—60¢



#3 X-ACTO PEN-KNIFE—\$1.00



#5 X-ACTO KNIFE—\$1.20



#2 X-ACTO KNIFE—60¢



You can draw with a knife. X-acto knives are important drawing tools used in many media—silk screen, montage, friskels, scratchboard, linoleum blocks, etc. And the X-acto knife is also constantly at work for you in cutting, trimming and mat making.



The variety of blade shapes makes X-acto the "knife of many uses"... by changing blades in 2 seconds, you have a keen, factory-sharp knife.

Send 25c for fully illustrated, 28-page X-acto Catalog.

48-97 Van Dam Street, Long Island City 1, N. Y.



IT CAN BE PHOTOGRAPHED

BETTER AT

**PAGANO** inc.

206 EAST 65TH ST., NEW YORK 21, N. Y., TE 8-3300

Rapid Typographers

**Rapid Film-Lettering**

*Rapid Typographers*

Rapid Film-Lettering

*Rapid Typographers*

R  
Ra



\$1.00 a word  
hand lettering  
on film

no minimum  
24 hour service  
Book of Styles on request

**RAPID TYPOGRAPHERS INC.**  
305 East 46th Street, New York 17 • MU 8-2445

**Rapid Typographers**

**Layout**

MU 5-5958

185 madison ave., nyc

ken sacco

**Color  
Retouching**

Exclusively  
on Dye Transfer  
and Carbro Prints

**Kennett Studio**

139 E. 52 St. N. Y. C.  
PL. 8-0542

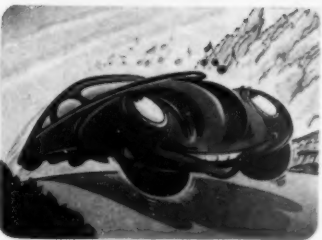
**highlights  
of the  
International  
Design  
Conference**

Henry Russell Hitchcock was Boston born, Harvard educated. He is a professor of art at Smith College, lecturer on art and architecture, and author of more than a dozen books on architecture. At the International Design Conference he called attention to the design challenge in today's shopping centers.

"But the shopping centers, meeting the passion for diffusion and yet at their best planned as a whole and organized to incorporate in a more or less isolated location most of the facilities that were once concentrated at the town centers, clearly have a future and deserve serious study as a new form of man-made agglomeration. Their siting in the landscape, particularly now that they are moving somewhat away from the main highways, can be carefully considered ... and they can perhaps draw to themselves some of the public buildings, churches, or branch libraries, which would give them more dignity and broader functions in the diffuse suburban areas of which they are the commercial modes."

"Our cities and our landscapes are a sort of surrealist portrait of ourselves which we are all engaged in painting. When we relax our vigilance we deserve the horrors that ensue; when we have faith in the power of human control we are on the road at least to positive achievements by which our day need not

(continued on page 86)



**FILM ART** for slidefilms, motion pictures and TV spots is our specialty—a specialty developed by years of experience in the film medium. We're proud of the enviable reputation we've earned, not only with the many national advertisers we serve—but also with the many other film producers who frequently rely on us for their film art. We're equally proud of our scripts, storyboards, and complete productions—both live and art. Can we help you with your next film project?



### CAL DUNN STUDIOS

159 EAST CHICAGO AVE. CHICAGO, ILL  
Whitehall 3-2424

**FOR YOUR SAMPLE FILE:** Write on your company letterhead for a sample color filmstrip of our artwork.



## the SPARTAN TABORET

Finger tip access to all of your art supplies. A compliment to any home or studio.

BROCHURE ON REQUEST

**Flax artist's materials**

40 East 28th Street  
New York 16, N. Y.

346 Livingston St.,  
Brooklyn, N. Y.

10846 Lindbrook Drive,  
Los Angeles, Calif.

*Schreiner Bennett Inc.*



PICTORIAL PLAN • ADVERTISING ART

THREE SIXTY NORTH MICHIGAN AVENUE

CHICAGO 1, ILLINOIS • CENTRAL 6-4955



# SHIVA

AMERICA'S FINEST ARTIST COLORS

SHIVA  
NU-  
TEMPERA

SHIVA  
WATER  
COLOR

SHIVA  
CASEIN  
COLOR

SHIVA  
STANDARD  
OIL COLOR

SHIVA  
SIGNATURE  
OIL COLOR

SHIVA  
BLOCK  
PRINTING  
INK

**NOW  
OFFERS  
2 NEW LINES**

Brilliant New Water Colors and rich "NU TEMPERAS" join the famous Shiva line of Oils and Caseins.

Compounded and created by Ramon Shiva for the Artist who demands a quality color. Both products feature PERMANENCY . . . BRILLIANCE . . . characteristics which have made Shiva Colors the choice of the Nation's leading illustrators for over 30 years.



**WANT SAMPLES . . .**

A sample set of 6 Shiva Nu-Temperas will be gladly sent on request. Write to:

**SHIVA** artist's colors

400 West Cermak Street, Chicago 10, Illinois

**industrial art**



145 EAST 52nd STREET  
NEW YORK 22, N. Y.

ELDORADO 5-3985



*for best results  
insist on this seal*

THE LINE  
MOST IN DEMAND  
BY PROFESSIONALS  
AND AMATEURS  
ALIKE . . .

**BAINBRIDGE**

*Famous  
for high quality  
since 1868*

illustration boards  
drawing bristols  
mounting boards  
show card boards  
mat boards

*At all art suppliers  
in most popular sizes.*

**CHARLES T. BAINBRIDGE'S SONS**  
12-26 Cumberland Street • Brooklyn 3, N. Y.



# Goose Feathers for Sale?



We wish we were selling goose feathers sometimes. It's so downright simple. Goose feathers at the going market value are \$1.83 per pound. Sell so many . . . . . charge so much.

No problems.

However, the purveyance of artwork; quality artwork, that is, is a different proposition. We can't sell artwork by the pound, and we are glad we can't!

We'd miss the satisfaction of seeing a job done well, and on time. We'd feel badly if we couldn't be as proud as we are of our individual and very competent staff of participating artists, who work with us instead of for us.

And also we don't know anything about the goose feather business. Our business is art . . . . . and we know this about our business. It takes plenty of talent . . . organization . . . contact . . . and a firm desire to do a better job than anyone else . . . . . and we've been doing it!

CLARKE·SUTTON·CARMACK

*Advertising Artists*

## A COMPLETE ART SERVICE

### STEVENS-GROSS STUDIOS

620 N. MICHIGAN AVE., CHICAGO, ILL.

Phone: SUperior 7-0914

#### ART

- ROBERT ADDISON
- SIG BOGDZIEWICZ
- HANK BRENNAN
- JOHN DE LOOY
- DICK HART
- JOHN HOWARD
- BABE JACOBSON
- GEORGE JONES
- GINNY LINVILLE
- TOM NEWMAN
- WERNER OLDENDORP
- DON OLSON
- GEORGE RONSHOLDT
- PHIL VESSELS
- PAUL WEHR

#### PHOTOGRAPHY

- MURAY ASSOCIATES
- A. GEORGE MILLER

#### CONTACT

- EARL GROSS
- GORDON GREINER
- JOE MARSHALL
- RUSS MAXWELL

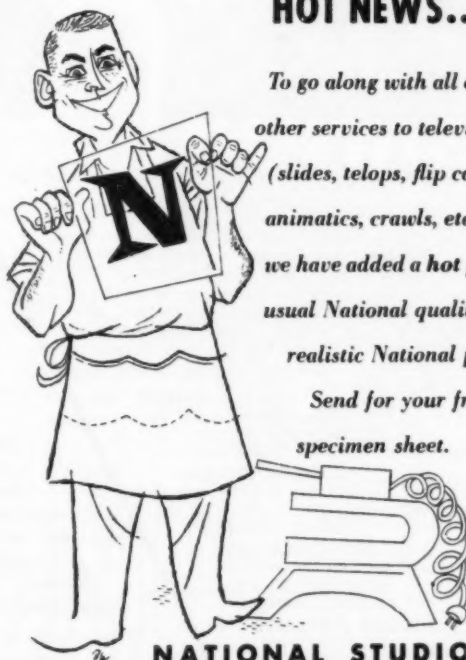
## A COMPLETE ART SERVICE

Art Director & Studio News / November 1955

### HOT NEWS...

To go along with all our other services to television (slides, telops, flip cards, animatics, crawls, etc.) we have added a hot press . . . usual National quality, at realistic National prices.

Send for your free type specimen sheet.



**NATIONAL STUDIOS**

145 West 45 St., New York 36, New York ●

Judson 2-1926

**NOW... PHOTOGRAPHY**

**WITH THE**

**SLANT**

You are now looking at the 2-story main salon of Chicago's most modern photographic studio. Here at Feldkamp-Malloy you'll find the newest equipment, the most advanced lighting and camera techniques. Add to this, that combination of ingenuity and flair known as "The F-M slant" and you have... photography that brings the selling point to life!

**ALL THIS—AND 11 OF NEW YORK'S TOP PHOTOGRAPHERS, TOO!**

If it's the New York touch you want, Feldkamp-Malloy's got it. We are exclusive Midwest representatives for 11 of New York's finest. The names tell the story! We can arrange to have them handle your assignments in the East, or bring them to Chicago so you can oversee the shooting on location or in Feldkamp-Malloy's magnificent new photographic studios.

**HORST P. HORST**  
*High fashion and still life*  
**FRANCESCO SCAVULLO**  
*Young fashions*  
**PEDRO GUERRERO**  
*Interiors and exteriors*  
**INGEBORG DEBEAUSACQ**  
*Romantic situations*  
**GEORGE KARGER**  
*Theatrical personalities*  
**JOHN STEWART**  
*Foods and beverages*  
**VICTOR KEPPLER**  
*Hard goods*  
**LESLIE ROUSSEAU**  
*Intimate apparel*  
**STUART BECKER**  
*Young fashions*  
**TOM PALUMBO**  
*Young fashions on location*  
**ALFRED GESCHIEDT**  
*Entertainment photography*

**FELDKAMP-MALLOY, Inc., ANNOUNCES A NEW SERVICE... PHOTOGRAPHY that brings the SELLING POINT to life!**

You're familiar, of course, with "The F-M slant" in art... it's that restless, driving urge always to seek out the *fresh* approach.

Well, now you can have it in photography, too! For Feldkamp-Malloy now offers complete photographic services under the supervision of Mr. Jack LaBash.

Jack LaBash has devoted better than half his life to his art. Former affiliations read like a Who's Who of photography. Art directors know him as a tireless experimenter.

Jack, as you might expect, has surrounded himself with a staff of aces and the most modern equipment and facilities. Result: photography that brings the *selling point* to life.

We'd like to show you what "The F-M slant" can do. For Foods, Fashions, Still life, Appliances, Special effects, Location shots. Just give us a call.

**FELDKAMP-MALLOY, Inc.**  
185 NORTH WABASH AVENUE  
CHICAGO 1, ILLINOIS  
TELEPHONE: ANdover 3-8633

**Complete Photographic and Art Services**  
Ektachrome      Advertising Art  
Dye Transfer      Displays  
Flexichrome      Point of Sale  
Black & White      Direct Mail  
Television Art  
Business Design

## the ambiguous symbol

Like all art work, advertising illustration communicates in a complex and symbolic fashion. It relates to the message the sponsor wishes to convey, in various degrees. Often, the illustration is an attempt at *pictorial-pun translation* of the headline—for example, using a grizzly bear to fit the heading, "The Bare Facts!" This is perhaps the most narrow use of a symbol; the picture of the bear is less a symbol for "bare" than it is a humorous *sign* for the same-sounding word, as though it were a hieroglyphic for the word bare. (In actuality, there will be more to it than that, since associations to the bear's fur will probably come to mind, too, adding to the complexity of ideas about being bare.) Closely allied is the *illustrated analogy*; an example is the woman changing her dress to illustrate Philip Morris' change of package. The symbolism becomes still more complicated—even when readily understood—when a picture is used to *illustrate the concept* being emphasized in the advertisement, such as a baby to delineate the idea of youth. Along these dimensions, the final step might be an illustration that does not refer directly to the words of the advertisement (or where there is practically no copy used), with the picture expected to convey an *independent message* or additional ideas. An instance might be a reclining figure surrounded by swirls of color and the single word Tabu.

All along the way, an important consideration for the symbols being used is, how ambiguous (uncertain, equivocal, obscure) are they, and what may be the consequences? The problem of ambiguity is an interesting one, with many effects in the field of art and its employment in advertising. Most com-

monly, a minimum of ambiguity is preferred; that is, most people have a relatively little tolerance of materials that do not readily communicate a familiar set of relationships or where they feel the burden of interpretation is on them. If the matter is made a puzzle, like Find the Faces, then everyone understands and can enjoy the ambiguity; but a painting by Dali where the landscape is also a woman's profile seems ridiculous.

A main problem of ambiguous advertising illustrations is the discomfort they arouse by tossing the viewer back on his own ideas, which he then suspects are not publicly agreed upon, or which he finds difficult to relate sensibly to the supposed message of the ad. The bear is amusing and hardly anyone can miss the point of the model changing her dress. But the individual who thinks the swirling colors look like a child's finger-painting wonders uncomfortably what this has to do with perfume.

The problem of ambiguity and the meaningful relationship of symbols to advertisements was highlighted by a particular series of ads. Recently a certain whiskey company pre-tested three ads. All were similar and attractive in color, balance, style. Number one used as its motif, modernistic fish swimming toward each other, in rich color and skillful design. The second indicated a series of abstract eyes and noses, with "the eyes on the bottle." The third showed a lion, relaxing in his lair, grinning, with a hefty highball in his uplifted paw.

Reactions to the first two ads were rather sharply negative; the third was not only acceptable, but there was

(continued on page 88)

easiest way to  
**GRASP  
AN IDEA!**



The New  
**norma**  
pen and 3-pencil COMBINATION

—604—in Chrome \$5.95

INTRODUCTORY Offer: Extra ink refill FREE!

If not available at your dealer, order direct from:

**NORMA PENCIL CORP.,** Norma Bldg., Dept. AS  
137 West 14th St., New York 11, N. Y.

Please send \_\_\_\_\_ #604 NORMA PEN and 3-PENCIL COMBINATIONS at \$5.95 each. I desire them engraved at 50c each.

**NAMES FOR ENGRAVING:** (please print)

☐ Send information on other models of NORMA —from \$5.00 up

I enclose ☐ Check ☐ Money Order ☐ Amt. \$ \_\_\_\_\_ (if in N.Y.C. add 3% tax)

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE No. \_\_\_\_\_ STATE \_\_\_\_\_

FOR THAT SPECIAL ASSIGNMENT



DESIGNERS **3** ART FOR ADVERTISING

115 WEST 45TH STREET • NEW YORK 36, N. Y. • JUDSON 2-5083

Photo by Ray Clenden



It isn't the mechanical equipment or the efficiency devices in a typographic shop that produce top quality. It's what's in the head and in the spirit—in the skilled experience of the personnel. Here at Ryder's we have ample of the former . . . but we rely on the latter . . . and so may you.

**FREDERIC RYDER COMPANY**  
**TYPOGRAPHERS • DESIGNERS**  
**PHONE: Michigan 2-3900**

500 North Dearborn Street, Chicago 10, Illinois



80 WEST 40th STREET, NEW YORK 12, LONGACRE 4-7257

george samerjan

## HARRY C. DECKER, INC.

**CARBRO & DYE TRANSFER  
 FROM TRANSPARENCIES  
 AND SEPARATION  
 NEGATIVES**

•  
**MU 5-4295 / MU 5-4423**  
**404 Fourth Ave. - Room 1507**

## letters

ผู้กำกับศิลป์  
 ART DIRECTOR  
 商業藝術主任  
 المدير الفني  
 מנהל מחלקת אמנות

AND STUDIO NEWS

It's "Art Director"  
 in any language

The September cover of ADSN was fun to do, but it's having repercussions. Letters and phone calls are asking, "What does it say?", "What languages were used?" Here's the lineup, top to bottom: Siamese, English, Chinese, Arabic, Hebrew. And they all say "Art Director." Translations were supplied by Berlitz. A few other languages were set up, but not used. In the order shown here they are: Russian, Hindi, Greek.

Артистический Директор

சென்னை

Καλλιτεχνικός Διευθυντής

Aaron Burns,  
 New York

Dimitri Shot IBM ads

While looking through the September issue of AD&SN, I ran across an article on page 26 regarding the new IBM campaign that Benton & Bowles is handling.

I noticed that below the photograph you listed the photographer as Ralph Marques. Actually, the photographer on this current series is Peter Dimitri who is represented by our organization. Mr. Marques is associated with Benton & Bowles.

Richard C. Hollander,  
 Vice President,  
 Stephan Lion Inc.



# Save Hours...

*meet deadlines!*



**NOW YOU CAN MIX OR MATCH** difficult colors in seconds with the Code Color set of only *eight* tempera colors. Save precious minutes ... yes, even hours... when tight deadlines are crowding in on you!



**CODE  
color**

PATENTS PENDING

*finest double ground  
tempera yet introduced*

★

**HUNDREDS OF FORMULAS** are included in the kit to match Color-aid papers, Nupastels, 60 greys, etc. Create your own colors and file away swatches for future use.

**MATCH ANY COLOR** with ease and speed using Code Color's Pure Spectrum and Greyed Spectrum color wheels. Ninety-six coded swatches.

**NO TEMPERA WASTAGE.** No mismatching nor over mixing. Run short of a color and duplicate it in a matter of seconds, in any amount desired.

**COMPLETE KIT**

**745**

Refills in 2 oz., 8 oz.

**Ask your dealer today!**

**ODE COLOR COMPANY** 2814 Dunleer Place, Los Angeles



**DOSAGE**  
the more  
the oftener  
the better



*not massive size alone, impressive though it be...not mere numbers of talented people, imposing as the **KLING** list is...but a brilliant blending of top people and great facilities, properly directed toward a really good job for the client's purpose...that is the essence of **KLING STUDIOS***

- \*ADVERTISING ART AND PHOTOGRAPHY
- \*POINT-OF-SALE DISPLAYS
- \*\*INSTITUTIONAL AND COMMERCIAL MOTION PICTURES
- \*\*TELEVISION FILMS AND SLIDE FILMS
- \*COMPLETE SALES CAMPAIGNS AND MERCHANDISING PLANS FOR EVERY REQUIREMENT



\*CHICAGO, ILL.  
601 N. Fairbanks Ct.  
Soleware 7-0400



\*\*CHICAGO, ILL.  
1000 W. Washington Blvd.  
Society 8-4181



\*\*HOLLYWOOD, CALIF.  
5400 N. LaBrea  
Hollywood 3-8501



A major movie lot where every kind of entertainment, commercial, and animated cartoon films are made.

A modern, block long, studio where the most extensive array of top artists, photographers, point-of-sale displays and sales campaigns are created and produced.

Thoroughly equipped with 3 sound stages and every required facility for highest quality production of every type of commercial, industrial and T.V. films.

**KLING STUDIOS, INC.**  
CHICAGO • HOLLYWOOD

#### Washington's 7th due in April

Seventh Annual Commercial Art and Photography Show will be held at Corcoran Art Gallery Washington, D. C., April 8 to 27. Co-chairmen for the Art Directors Club are Doug Hayes and Bill Thompson.

#### Cleveland holds annual show

The annual Exhibition of Advertising Art of the Cleveland Art Directors Club is being shown in the Cleveland Art Museum through November 13. Winners in 25 categories and "best of show" have been announced and those receiving top awards will be presented in December AD&SN.

#### San Francisco holds art clinic

For the purpose of exchanging ideas and comparing their own art work, the San Francisco Club is holding a series of Art Clinics and Discussion Groups. Next Clinic is November 16 and then December 21. Members submit at least one piece of their own work for discussion.

#### Annual conference will be June 4-8

The First Annual National Visual Communications Conference will be held during the week of June 4-8. (This is a change of one week from the date

reported in a special bulletin in the October issue of AD&SN. The earlier date had been selected when it seemed the only available week at the hotel. The new date avoids a conflict with Memorial Day and long weekend plans.)

The Conference will coincide with the 35th Annual Exhibition of the Art Directors Club of New York. The exhibit will be at the Waldorf-Astoria during the entire week, and the annual meeting of the National Society of Art Directors and presentation of the annual NSAD Award will also take place during this week.

#### Conley leads Milwaukee

Jay Conley, Wetzel Brothers, is new president of the Art Directors Club of Milwaukee. Other officers are: Frank Bercker, Frank Bercker Studios, Vice President; Art Beier, Andrews Agency, Secretary; Fred Terry, Baker, Johnson & Dickinson, Treasurer.

#### The president and the model

George Campbell, president of the Art Directors' Club of Boston, is shown with Jodi King, a Rogers model, chosen "Miss Art Directress of 1956." The honor was conferred at the opening meeting of the Club. Guest speaker was Herman Davis, vice president and art director of Dowd, Redfield & Johnstone, New York.



## chapter clips

**Detroit:** First annual Odd Ball was held October 28, Hotel Statler, with Billy May and his orchestra. It was a wild night in costume.

**Montreal:** A newsletter from Montreal club has some excellent suggestions for programs—public lectures, films, speakers (Alan Hepburn Jarvis spoke at the Oct. 26 meeting), television shows, and the publication of a news magazine.

**San Francisco:** Third Annual Children's Show was held last month; awards party was October 15.

**Washington:** New members voted in at the Sept. 29 meeting—Stanley E. Dunlap, Jr., AD, Marine Corps Gazette; W. Harold Welcher, Studio Director, Sholar Services Inc. Louise W. Levine, artist at Darby Printing Co. was elected an associate member.

Club has started a monthly newsletter to go to its members.

*I wish I could wear all  
my Adam Hats at once*



When you earn a number of Adium Stars, you're off to test this stuff. For business, for sports or doing-up someone, you'll see the crisp masculine styling and cuts, performance. It's all an ADJAM. It does so much for you, whatever you're doing, to earn respect. But whether your hell elsewhere is also in fact, you'll enjoy it more if the stars in your wallet is Adium. Remember, you can play tests on a month for a hell, but you won't see it from Adium. Also check, 01-80, 800-800-8000, 800-800-8000, 800-800-8000, 800-800-8000.

 the first name in loss **Adam**

**Merchandising** How do you create an  
via hot trick illustration which im-

**Merchandising via hat trick** How do you create an illustration which immediately translates a basic hat merchandising problem into a single visual concept? Without looking like a catalog sheet, this Adam Hat ad depicts a representative selection of different hats in a man's wardrobe. Its

object is to get men to think of owning more than one hat at a time. Art Director is William Jacoby of Emil Mogul Co. Under all the hats is Paul Jones, photographed by Rays-Aldin.

**N.Y. Public Library**  
art lectures on

Ten free lectures will be given by specialists as part of the Library's Art Education Project on art and its related fields. Simon Lissim is head of the project. James A. Ernst will lecture on "Sketching a Portrait", Arthur Nelson on "The Art of Lettering", Leon Frankston on "Understanding Children's Art"; Martin Craig on "Personality in Art," and Harry S. Bressler on "Sketching Out of Doors."

No advanced registration is required. Classes are in room 213 of the Library's central building on Tuesdays at 6:15.

### Super-XX discontinued

Kodak Super-XX Roll Film and Film Packs have been discontinued. Kodak Tri-X is twice as fast as Super-XX film without a sacrifice in graininess or quality. With this new film and an improved Plus-X film, which speed has been increased to an exposure index of 80 daylight, 64 tungsten in roll-film sizes, the general purpose of Super-XX is no longer necessary.

Kodak also announces the availability of chemicals and color print materials it has been using to process and print Kodachrome and Kodacolor Films.

## New products, techniques unveiled at SPPA show

The 7th Annual Screen Process Printing Association convention and show presented the greatest array of silk screen work ever assembled under one roof—a showing of displays, posters, mobiles, industrial work, p.o.p. material, printed circuits, and screen work on ceramics and textiles.

Also demonstrated were newest methods of silk screen printing, equipment, fast drying methods, and the latest inks and stocks developed for the process.

## Two new magazines

"Calling All Girls", for 7 to 14 year olds, is debuting in November. Publisher is Parent's Institute. Will be pocket sized, published 10 times a year, starts with 200,000 circulation.

"Package Engineering" is published by Angus J. Ray, 1791 W. Howard St., Chicago. It is a technical magazine for package users. Initial controlled circulation is 35,000.



**For the sports-minded** A direct appeal to the football fan is portrayed in photography by William Ward. Ad is for Albert Richard Co. coats. Art Director was Stu Green of Daniel & Charles.



**Best match book design** Winner of the Joshua

award for the most distinguished use of match book advertising by an advertising service was presented to Hutcheson Studios, Omaha, Nebraska, designers and manufacturers of p.o.p. advertising. Contest was sponsored by the Match Industry Information Bureau.

The Hutcheson match book was selected by a panel of judges on the basis of excellent artwork and typography in promoting such sales aids as automobiles, decals, displays, posters and plastics. Particular reference was made to the "sleeve" container employed in direct mail promotion to prospects and customers. Each container holds six match books.

William S. Hutcheson, president, was art director for the program. Recognition of the AD is being increasingly given by advertisers who participate in

the match book competitions.

Judges were George W. Booth, National Society of Art Directors; C. James Proud, AFA; Leo Bogart, AMA; George Hallock, Brand Names Foundation; Nadine E. Miller, Advertising Women of New York; John C. Ryder, Assoc. of Advertising Men & Women; Charles F. Anderson, PDC; Clifford H. Ramsdell, New York Central System ad director; H.C. Todd, AM and SPM, Solvay Process Division, Allied Chemical & Dye Corp.; L.H. White, Assistant AM, Cities Service Petroleum; G.B. Taylor, management consultant; Henry W. Marks, Printers' Ink; Alice Beeson Ecker, Sales Management; Frederick Borden, Advertising Age; Carol Bick, Tide Magazine.

The "Joshua" award is named for the inventor of match books, Joshua Pusey. These awards were given to the best entries in 46 categories.

### Pharmaceutical ad group tests medical market

Further investigation of physicians attitudes and feelings toward the pharmaceutical industry is recommended by the Pharmaceutical Advertising Club. Completion of a pilot study conducted for the group by the Institute of Motivation Research was disclosed by the P.A.C. The study was initiated early this year to obtain more accurate information about the medical market.

The pilot study, consisting of 207 personal interviews with a sample of American physicians, made use of "depth interviews" and "projective technique".

A check list of 40 specific recommendations for action were presented, based on Institute of Motivation Research data. Some of these were: (1) Develop a partnership with the physician in service to the American people; (2) Build up and re-inforce the doctor's prescription and healer role; (3) Communicate with your ultimate customer, the patient, through the doctor, rather than over his head; (4) Pre-test new names, not only for ease of recall but for all associations the name evokes in the doctor's mind.

### Howard C. Renwick

Howard C. Renwick, portrait painter and poster artist, died September 26 in New York. He was 69 years old.

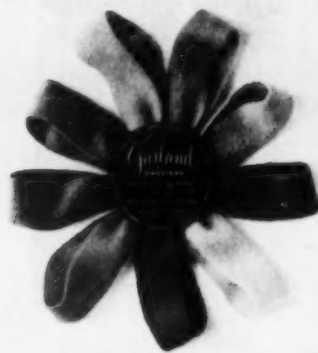
After achieving an early success as a portrait painter, he received an offer to paint a series of outdoor posters for Fatima cigarettes. He used the name Hayden Hayden for his poster efforts and this name has become as famous as Howard Renwick, portrait painter.

Some of his outstanding poster crea-

tions were those for Coca Cola, Esso Standard Oil, Ballantine Ale and Sunshine Biscuit. For the past 20 years his posters have won leading awards at the national competition and exhibit of Outdoor Advertising Art, sponsored by

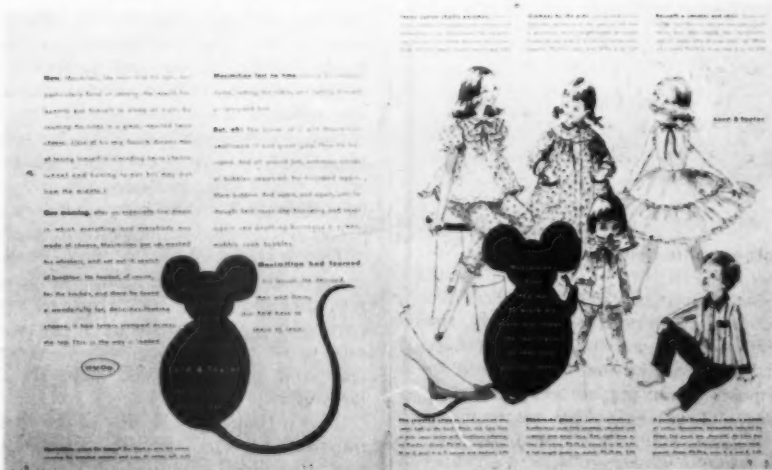
the Art Directors Club of Chicago.

Mr. Renwick painted portraits of Wendell L. Willkie, Lawrence Tibbett, Governor Thomas E. Dewey and many other well known people. He was a member of the Artists Guild, New York.



### Deadline beaters

Left page of spread is b/w. Right page is full color. This permits getting color copy into production early, holding copy with prices and merchandise for last minute closing. Leonard Karsakov, The Bresnick Co., was AD. Pix by Marty Bauman. Ads continue flower theme of previous series but permit added merchandising flexibility. The color page is constant in each spread of the series, with the b/w "news" page changing.



### Lord & Taylor uses newspaper supplement

For the first time, Lord & Taylor has used a special section for advertising in the New York Times. It is a children's catalog with 20 pages of illustrations of children's clothes, and the theme of the booklet is the story of Maximilian, the mouse who went to school. Cecelia A. Soemer created the story and wrote the merchandise copy in conjunction with it.

Layouts for the catalog were done by Majorie Krinsky, the art by Helen Hall and Carl Wilson, under the art direction of Harry Rodman, Lord & Taylor AD.

The catalog was used as a mailing piece about two weeks before the newspaper supplement appeared.





**Photographic drama** Current Sag-No-Mor ads, under the art direction of Gene Federico (Douglas D. Simon, NYC), carry the viewer to locations in New York City which are familiar but incongruous to the poses of the models and samples of Wyner fabrics. Full color photography by William Helburn captures the feelings usually associated with the Third Avenue El and Penn Station and creates the design of the ad itself. Copy is brief and participates in the color and pictorial design of the ad.

Models are Dovima (under the El) and Patchet (in Penn Station). Client is I. A. Wyner.

## Poetry illustration contest

Five prizes totalling \$4,000 are offered for the best illustrations of any of 25 shorter poems of Adam Mickiewicz. Competition is open to artists or art students in the United States and is sponsored by the Mickiewicz Centenary Committee. Address of the Committee is c/o The Embassy of the Polish People's Republic, 2640 Sixteenth St., N.W., Washington, D. C.

Adam Mickiewicz, national poet of Poland, died in 1855. Translations of the poems to be illustrated are available from the Committee. The competition is part of the centenary commemoration which will be held throughout the world.

Prizes offered are as follows: first—\$1,500; second—\$1,000; third—\$750; fourth—\$500; fifth—\$250. Deadline for entries is December 31, 1955. Submissions may be in oil, water color, tempera, drawings or prints. Up to five entries per person are acceptable. For further details, write the Committee at the above address.

## Electronicam TV process televises and films simultaneously

A new Du Mont process, Electronicam, is being used to film live shows. A television camera head and a film camera, having common lens apparatus, are mounted side by side on the same base. When the light passes through the lens, it splits in two parts. One part goes on the film and the other to the pick-up tube of the units television section. Focus is controlled for both cameras by means of control buttons on the back of the device.

It is said to provide high quality motion-picture film of programs in b&w or color and can simultaneously give a "live" image of the same quality expected on the conventional live telecast.

The process enables the director and entire staff to view the filming in progress, thus shortening time required and cutting costs. The quality of TV films is said to be greatly improved. Commercials and music are not done simultaneously.

This is thought to be one of the most important developments in video's history. It is now being used for the Buick Jackie Gleason show.

## Combined ethics committee formed in Chicago

Several Chicago art and graphic arts organizations have established a combined ethics committee. The New York Code of Fair Practices is providing the basis of operations but is being rewritten to suit the different situations en-

countered in the midwest. The Combined Committee does not supersede Ethics Committee's of participating organizations but aims to step in when the problem overrides the limits of the jurisdiction of the affiliated groups.

Members are The Chicago Artists Guild, The Art Directors Club of Chicago, and the Association of Art Studios. The Society of Typographic Arts and the Photographic Guild are expected to participate.

AG representatives are designer Dan Smith; illustrator Willard Fleming; Charles Bracken, free-lance AD, who was named permanent chairman.

ADC reps are John Breunig, George Baier, and Jack Kies. Clay Timon of Whitaker-Guernsey; Frank Weir of Kling Studios, and Phil Dobrofsky of Promotional Arts are representing the studios.

STA observer is William Fleming and Photographic Guild observer is Steve Heiser.



## The psychological implication

Intention of Daniel & Charles AD Irv Margulies was to present popular priced Bruxton Prep merchandise in an atmosphere usually associated with more expensive merchandise. Did it get results? According to the agency, Daniel & Charles, the first two ads have produced an unusually large number of inquiries on both the retail and consumer level. The entire campaign has been merchandised to the trade via a program of direct mail, reprints and displays.

Photography by Bert Stern is of "the boy who will play Beethoven's Fifth." Other ads are similar in character with such headlines as "The boy who will captain Old Eli," "The boy who takes the curtain calls," etc. They appear in the N. Y. Times Magazine, New York and Women's Day.



## SPPA hears Flack, elects Karsten

Screen Process Printing Association, International, held its annual convention and exhibit in September at Atlantic City. Convention theme was "High Tide of Screen Process Knowledge — High Time to Use It."

Featured speaker at the luncheon was Gene Flack, Sales Counsel and Director of Advertising for Sunshine Biscuits Inc. Other speakers were Milton Grant, Silk Screen Process, Inc., this year's president of SPPA; Ralph Karsten, Screen-Flack Industries, Inc., Chicago, 1956 SPPA president; and Joe J. Grossman, Masta Displays Inc., New York, past president.

Besides Mr. Karsten, other officers installed were Harold F. Beaver, Big Beaver Specialty Co., Royal Oak, Mich., vice president, and Dominick DePalma, Boston, treasurer.



No other gift expresses you so well



**In a man's language** In addition to its campaign addressed to women, De Beers is running a series aimed specifically to men in an attempt to sell him on the idea of giving a diamond for anniversary or special occasion gifts.

Photographer Norman Parkinson has worked with real people instead of professional models, trying to give them an air of casualness and naturalness.

A subtle second color was used to make the seemingly b&w photograph stand out from the grey tone of other halftones, to enrich the printing quality and to give the feel of portraiture.

Copy is direct and masculine and tends, with the photograph, to indicate background and substance and thus prestige of the man portrayed.

Art director on the campaign is Paul Darrow of N. W. Ayer, Philadelphia.

## Fausett paints brotherhood mural

Dean Fausett, New York artist, has painted a 28-foot mural depicting the peoples of the world aspiring to achieve the brotherhood of man under the Fatherhood of God. It decorates the lobby of the Building of Brotherhood, new headquarters of the National Conference of Christians and Jews in New York.

## Placement service proves effective

The Philadelphia Art Directors Club's placement service has placed eleven people in three months' time. Nate Berman of Berman & Steinhart Studios is in charge of the service. He reports that out-of-town contacts are coming in also.

## International photo show scheduled for March '56

The 20th Rochester International Salon of Photography will take place March 2-25 at Memorial Art Gallery, Rochester, N. Y. Closing date for entries is Feb. 5. For entry fees data, forms, etc., write Mr. Jack Stolp, APSA, 282 Bellehurst Drive, Rochester 17, N. Y.

The Salon will award 18 medals for prints and slides. Last year 1791 contributors from 37 countries submitted 7023 entries. Of these, 1552 were accepted for the exhibition.

## New TV creative service opens

Creativision, a new television creative and commercial production service, has opened at 1780 Broadway, New York 19. It offers agencies TV advertising consultation, copywriting and art, film production of live action and animated cartoons and New York City production liaison.

Principals are Winfield Hoskins, formerly TV copy supervisor, Needham, Louis & Brorby; and Victor Kayfetz, film director.

## Art critics to receive award

Highest quality in newspaper and magazine criticism will be given recognition when the College Art Association of America makes its third Frank Jewett Mather citation at its annual meeting in Pittsburgh next January.

## Defects in retail ads attributed to lack of 'sell'

About 35% of retail advertising is wasted, according to Robert L. Morse, director of advertising for David B. Doniger & Co., who spoke at the Carolina Assn. of Retail Clothiers and Fashions.

A recent survey showed these failures on the part of retailers to take advantage of the advertising dollar:

(1) Lack of real sell; too much institutional advertising by retailers. Mr. Morse advocated humor approach to sugar-coat the hard sell features.

(2) Failure to use dramatic artwork. Many dealers do not use the mats sent by the manufacturer because they are afraid a competitor will use it the same day.

(3) Failure to time ads properly. For example, many retailers run back-to-school ads in August, but fail to follow it up with September ads.

(4) Lack of sales follow-through. Often sales people don't know what has been advertised nor what is in the store window.



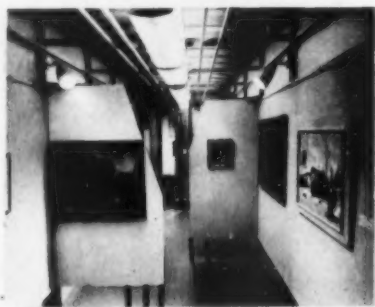
**Putting on the dog** To create a campaign completely different from other liquor advertising and from all advertising, AD William Binzen developed the idea of using Chef, the Briard, and Joe Stetson, dog editor of Field & Stream magazine. Photography is by Gene Friduss. Client is Commonwealth of Puerto Rico, Economic Development Administration Division of Rum Promotion. Agency, Ogilvy, Benson & Mather.

## Henry Wolf heads Magazine Clinic

Under the chairmanship of Henry Wolf, art director of Esquire, the Magazine Clinic of the American Institute of Graphic Arts will hold its first Magazine Critique Seminar November 15. These seminars proved so successful last year that two additional ones have been

added to this year's program.

Other program plans are Make-up and Preparation of Magazine Copy for Reproduction, December 6; New Approaches to Magazine Design, January 10; What Sells a Magazine?, February 7; second Magazine Critique Seminar, March 6; Sensory Perception and Magazine Design, April 10; and Foreign Magazines—Their Reception and Influence in American Magazines, May 8.



**Art on wheels** Here is how the interior of an Artmobile looks. You may recall an item in AD&SN a few months ago about Artmobile Inc. and their volunteer work to take part to New York State communities which have no opportunity to see fine works of art. Their long worked-for dream has materialized in the form of a museum on wheels. 15,000 people went through the museum in its first eight days. The interior was designed by George Kimak and is a work of art itself in its use of color, form, lighting and area divisions.

Invitations to the opening were designed by Allen Buitekant of Doyle Dane Bernbach.

#### Ad researchers differ in techniques used

Both Alfred Politz and Ernest Dichter are in the advertising research business. Recently Mr. Politz let loose a barrage of verbal condemnation of motivation research, characterizing it as "pseudoscience," "pseudo-research" and nothing more than "unearthing of hunches and hypotheses." He stated at a luncheon meeting of the New York chapter of the American Public Relations Assn. that motivation research is popular because it tells advertisers what they want to hear. He deplored the new lingo and scientific impressions given by such researchers.

Referring to the depth interview, one of the chief tools of motivation research, Mr. Politz stated that "unless a person has been under observation for several months, even a skilled psychologist cannot pretend to unearth some unconscious motives. It is inconceivable, then,

that this type of interview can result in fathoming the unconscious motives of a consumer with respect to a particular product."

Mr. Politz is head of his own research organization which does consumer research.

Dr. Dichter's Institute for Motivational Research characterized Mr. Politz' statement on motivation research as an "emotional outburst," and described the usefulness of various kinds of advertising research.

#### Printing exhibit to be at Biltmore

14th Exhibition of Printing, sponsored by the New York Employing Printers Association, will be held at the Biltmore Hotel, January 16-20, 1956.

November 15 is the closing date for entries, which must have been produced since November 15, 1954, by printers in the metropolitan New York area.

For further information write to the Exhibition Secretary, New York Employing Printers Association, 461 Eighth Avenue, New York 1.

#### Chicago industrial design exhibit on

Second annual Chicago Area Industrial Design exhibit will be on until November 18 at the Illinois Institute of Technology. Sponsored by the Chicago chapters of the Society of Industrial Design and the Industrial Design Institute, the display features mass-produced products designed by members of the organizations and recently placed on the market.



#### Arens redesigns Philip Morris pack

Egmont Arens has designed a new snap-open red, white and gold package for Philip Morris cigarettes. The story behind the new design is a complex one. Several hundred people in five independent organizations worked two years on the assignment which involved the screening of more than 1,000 proposed designs, all created by Mr. Arens and his staff.

Six characteristics were to be achieved: impact, identity, remembrance value, high quality connotations, readability and appeal to customers.

Extensive consumer tests were used to determine when the purposes had been achieved.

Philip Morris is backing the change with a multi-million dollar advertising campaign.

#### Artists Guild Day in Chicago

On this past October 14 the Artists Guild of Chicago inaugurated "Artists Guild Day."

The entire second floor of the St. Clair Hotel was used for the one-day mart and every member of the Guild had space in which to display samples of his work. The various Guild committees also had booths with displays presenting information about their activities.

Also featured that day was the launching of a talent file. This file, operated at no cost to members, lists artists in a cross file containing four different categories: type of work, media, technique or style, and subjects specialized in. Working in conjunction with this file is a direct finding sample file.

Committee members for the big day were as follows: Cal Dunn, Jim Brown, Ed Fitzgerald, Paul Pinson, Jim Lentine, Alex Yaworski, Ida Berk, Don Wessel, Jack Strausberg, Bill Neese, Bill Clark and John Gillespie.

Well, someday I guess I'll want you for  
my bride but just now I want  
a 35mm camera from Hoosier Photo.



**HOOSIER PHOTO SUPPLIES**  
51 MONUMENT CIRCLE • MELROSE 2-2531

#### Small space ads use old prints, new type

Type and copy of several small space ads for Hoosier Photo Company (Indianapolis) is in a modern vein, while the art is historical prints. Ads were written, designed by Jerry White, art director for Indianapolis department store.



**Product plus you** Immediate interest is likely to be felt on looking at this Knoll-Drake ad. Its color is exciting (predominately orange); the layout has a feel as modern as the furniture designs shown; there is a personalized "sell" in the closeup of a woman's face, which gives the effect of a reflection in a mirror; copy is sparse and is, in itself, illustrative.

Art director and photographer was Herbert Matter. Agency was The Zlowe Company.

### Thompson redesigns Modern Packaging

Every several years Modern Packaging revises its format. The latest revision has begun with the September 1955 issue. Bradbury Thompson, currently art director of Mademoiselle, has wrought the current change.

According to Philip W. Muller at Modern Packaging, the format change was decided on just for the sake of a change. In fact there was a tightening up with a restriction on the former typographic freedom. He said that there was not a strict format previously for type specification. Art director Donald Ruther used a wide variety of type and lettering. New specifications are as follows: headline type is Franklin Gothic Wide; 24 pt. subheads are Bodoni Italics 10/20; body type is Bodoni Book 10/12 on 18 picas; picture captions are 8 pt. Bodoni Book with 8 pt. Gothic #10 lead-ins.

There is more white space at the margins and an additional use of color. Emphasis in color, illustrations, type and white space has been placed on disciplined boldness. This discipline is partly to provide a format distinctive enough to differentiate from ad format.

MARTEX PROUDLY PRESENTS THE

*Patrician*



**Portrait of a patrician** The main problem in shooting much experimental photography was to achieve a picture of a girl who personified the qualities of a Patrician, which is the name of the Martex towel to be advertised. Edgar DeEvia was the photographer. The colors are subtle blue, warm flesh color and white.

ADs were Lynette Logan and Richard O. Kanzler, Ellington & Co. Model for this ad was Georgia Hamilton.



**Dynamic humour** A subtle, intimate kind of humour is given added force by use of the color of the product—Red Tape lipstick (Max Factor). Copy is cleverly "tied-in" with the Red Tape. Art Director Bob Gage (Doyle Dane Bernbach) used photography by William Helburn. Models are Bob Taft and Georgia Hamilton.



## production bulletin

### *New types, papers, processes*

American Type Founders, which just brought out Craw Clarendon, has also made Spartan Book available from 6 to 36 points and a Spartan Medium Condensed from 6 to 48 points. Repro Script, designed by Jerry Mullen, is also available in 18 through 60 points. It is a "handlettered" style, slanted, relatively light weight with vigorous contrasting caps. For specimens, write American Type Founders, 200 Elmora Ave., Elizabeth, New Jersey.

**THREE NEW PAPERS.** Oxford Paper Co. announces three new coated offset papers: Planoflex, Swift River and Uniflex-CIS. Samples of printing on these papers are available from Oxford, 230 Park Ave., New York 17.

**COPYRIGHT LAW AMENDED.** Form of copyright notice has been modified as of September 16, 1955. Provisions of the U. S. Copyright Law will now permit the use of the symbol © on all classes of copyright material. Other requirements remain unchanged.

The symbol should be accompanied by name of copyright owner and year date of publication.

**SCREEN PROCESS SIMPLIFIED:** The processing of Kodak Ektagraph silk screen film stencils has been simplified. A new activator eliminates one step in processing, cutting processing costs and time by about a third. Silk screen movie: "Meet Photoscreen Printing" is title of new 15-minute movie explaining how photography and screen process now work together. Film and folder are available free from Camera Club and School Service, Eastman Kodak Co., Rochester 4, N. Y.

**SCREEN PROCESS SAMPLE KIT:** Contains samples of variety of silk screen jobs printed on range of cotton papers. The cotton papers are said to set-off the brilliant screen colors particularly well. Free, from Fox River Paper Corp., Appleton, Wisconsin.



### Oops!

#### Princess Margaret graces two covers as Life and Look do double take

You had to look twice, the first week of October, to be sure whether you were picking up a Life or a Look at your favorite newsstand. Both featured Princess Margaret on the cover... using the identical photograph. How come?

Look AD Allen Hurlburt explained that pictures of the Royal Family are available only from a pool. No exclusives are permitted (though some sneak candid shots get taken). When official pictures are taken and approved, they are released generally to all comers.

Such was the case with this Cecil Beaton picture. Look was planning a story on the Princess, had selected a cover picture but at the last minute the new and lovely Beaton transparency arrived via AP with an October 3 release date. Hurlburt used the new picture because it was the newest and best available.

Frank Campion, Assistant Picture Editor at Life reports the same situation there. The picture came through just in time to tie in with the feature story and who would ever think, etc.

While no one was highly amused over the look-alikes, no one was very upset, nor need they be. This was a one in a million coincidence, unavoidable, no one had goofed, both magazines had used good judgment in picking a fresh and excellent picture.

Meanwhile, an intriguing situation developed in Chicago at the R. R. Donnelley plant where the photoengraving and presswork for both covers was done.

Few people in the plant knew of the coincidence because the two jobs are handled, on both the executive and craftsman levels, by separate personnel. Those who did know what was happening kept quiet, taking the position that they were supposed to do work for their customers, not to tell one customer what the other is doing.

All concerned seemed to agree that Donnelley did the only thing they could.

Cecil Beaton, in addition to being official photographer for the Royal Family, is a top Vogue photographer, an author and set designer and is on the staff of New York's Photographic Place.

(continued on page 77)

# 23

Chicago's 23rd annual exhibition



1)



2)

- 1) *Maybe so, maybe so . . . Judges Paul Smith, Wallace Elton, and William Golden don't seem too sure about this one.*
- 2) *Judges Paul Smith, top left, Wallace Elton, and William Golden, ponder In and Out cards.*
- 3) *All agree . . . if the smiles mean anything. Judges Paul Smith, William Golden, Wallace Elton.*



3)

## "...a certain unmistakable vitality"

We do not believe that there is a specific art style from any geographic section of the country. However, you will find in this year's Chicago exhibition a certain unmistakable vitality that may reflect trends in midwest advertising art. We feel this trend indicates a much closer rapport between the advertiser and the public—a keener knowledge in the use of art and design techniques—a vital creativeness that inspires advertiser, artist, and student alike.

A new system of judging this year introduced keener competition and resulted in a show of even higher caliber than in previous years. Of the 1800 entries, 208 were selected for exhibition, and among these, 31 medal and merit awards were given. These awards are shown here.

The highly select jury included on visual, Wallace Elton, Vice-President Senior A.D. at J. Walter Thompson, New York; Paul Smith, Vice-President Senior A.D. at Calkins and Holden; William Golden, Art Director at C.B.S. On TV, William Duffy, TV A.D. at McCann-Erickson, New York; Herbert Bull, TV A.D. at J. Walter Thompson, Chicago; Scott Park, TV A.D. at Needham, Louis and Brorby, Chicago; John Liberton, TV A.D. at Foote, Cone and Belding, Chicago.

The awards were presented to only the top award winners in the new, distinctive Prudential Building auditorium with a combination exhibition opening-cocktail and buffet affair. The exhibition was the first public show to occupy the gallery space in the new Prudential Building lounge. Wallace Elton was guest speaker and made the presentations.



John W. Amen  
Chairman of Exhibition





1)



2)



4)



5)



3)

## DESIGN OF COMPLETE UNIT

(magazines • color)

- |                     |                                |
|---------------------|--------------------------------|
| 1) *art director    | James Sherman                  |
| artist/photographer | James Sherman-Edwin Van Baerle |
| agency              | McCann-Erickson, Inc.          |
| advertiser          | Swift & Co.                    |
| 2) *art director    | Walter Reinsel                 |
| artist              | Chuck Az                       |
| agency              | N. W. Ayer & Son, Inc.         |
| advertiser          | Container Corp. of America     |
| 3) *art director    | Earl Soto                      |
| artist              | Reed Wallace-Frank Pikrone     |
| agency              | McCann-Erickson, Inc.          |
| advertiser          | Spanish Green Olives           |
| 4) **art director   | Hal Smiley                     |
| photographer        | Ken Schmid Studio (Jim Brady)  |
| agency              | J. Walter Thompson Co.         |
| advertiser          | Parker Pen Company             |

(magazines • black and white)

- |                  |                        |
|------------------|------------------------|
| 5) *art director | Paul Smith             |
| artist           | Paul Smith             |
| agency           | Calkins & Holden, Inc. |
| advertiser       | Rand McNally & Company |

\*\*medal award

\*merit award

Caspa?



Selsun



Abbott Laboratories International Company



Collins, Miller & Hutchings Inc.

AMERICAN FINEST PHOTOENGRAVING PLANT

have a new address

NE CORNER  
Lake & Wacker  
CHICAGO

7)

COST OF LIVING



COST OF ELECTRICITY

8)



9) ...ALL FILLED WITH COLLEGE CLOTHES FROM COX'S

MICHIGAN  
MICHIGAN TREES  
TREES



10)

(trade periodicals)

6) \*art director  
artist  
advertiser

Robert Tucker  
Harold Walter  
Abbott Laboratories International Co.

7) \*art director  
artist  
advertiser

John Averill  
John Averill  
Collins, Miller & Hutchings, Inc.

(newspapers)

8) \*art director  
artist  
agency  
advertiser

Clark Maddock  
William Richards  
McCann-Erickson, Inc.  
Cleveland Elec. Illuminating Co.

9)\*\*art director  
artist  
advertiser

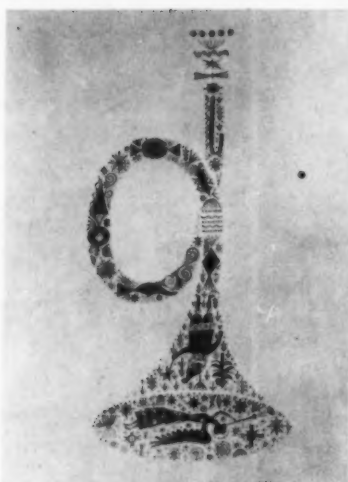
Arnold Varga  
Arnold Varga  
Coz's Inc. (sub. of Pittsburgh)

(display pieces and direct mail)

10)\*\*art director  
and artist  
advertiser

George Lenox  
University of Michigan Press

\*\*medal award \*merit award



11)



12)



14)



13)



15)

### (editorial design)

- |  |   |
|--|---|
| 11) *art director<br>artists<br>advertiser | F. W. Goessling<br>various<br>Abbott Laboratories |
| 12) *art director<br>artist<br>advertiser  | Al Jacobs<br>David Broad<br>Racine Advagon        |

### ILLUSTRATION

#### (magazines • color)

- |   |   |
|---|---|
| 13) *photographer<br>art director<br>agency<br>advertiser | James Trumbo<br>Paul Radkai<br>Campbell-Ewald Company<br>Delco Remy                               |
| 14) *photographer<br>art director<br>agency<br>advertiser | John Willmarth, George Goldberg<br>Dick Boyer<br>Earle Ludgin & Company<br>Bendix Home Appliances |
| 15) *artist<br>art director<br>agency<br>advertiser       | Howard Andersen<br>Lyman Simpson<br>Leo Burnett Company, Inc.<br>Campbell's                       |

\*\*medal award      \*merit award



IT'S PART OF OUR AMERICAN TRADITION  
TO WORK THINGS OUT TOGETHER.

**N**ew York's largest health care system, the University of Medicine and Dentistry of New Jersey, is looking for a person to lead its efforts to improve the quality of its patient care. The position is for a full-time position. The person in this position will be responsible for the development and implementation of a quality improvement program. The person in this position will be responsible for the development and implementation of a quality improvement program. The person in this position will be responsible for the development and implementation of a quality improvement program.

16) *art director	Bob Fryml
artist	Arthur Siegel
agency	Henri, Hurst & McDonald, Inc.
advertiser	Perfect Circle
17) *artist	Robert Bonk
art director	Everett McNear
agency	J. Walter Thompson Co.
advertiser	Credit Union

18) *photographer art director agency advertiser	Gene M. Kowall Dick Boyer Arthur E. Meyerhoff Company E. J. Brach & Sons
19) *photographer art director agency advertiser	Taylor Poore Edward Van Baerle Thomas Wainwright & Associates The Veritone Co.
20) *artist art director agency advertiser	Alger B. Scott Albert Gomme Campbell-Ewald Company Champion Paper & Fiber Co.

43



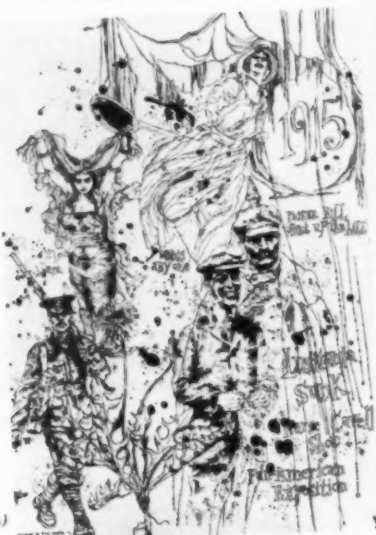
How do you pay your bills?

NATIONAL BANK  
OF DETROIT

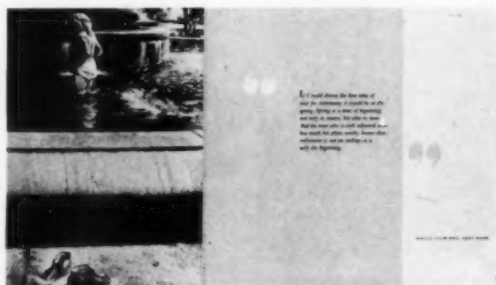
21)



22)



24)



23)



25)

#### (newspapers)

- |   |   |
|---|---|
| 21) *artist<br>art director<br>agency<br>advertiser | Cliff Rice<br>Paul Radkai<br>Campbell-Ewald Company<br>National Bank of Detroit |
| 22) *artist<br>art director<br>advertiser           | Fran Foley and Marcelline Miller<br>Ati Forberg<br>Marshall Field & Company     |

#### (display pieces and direct mail)

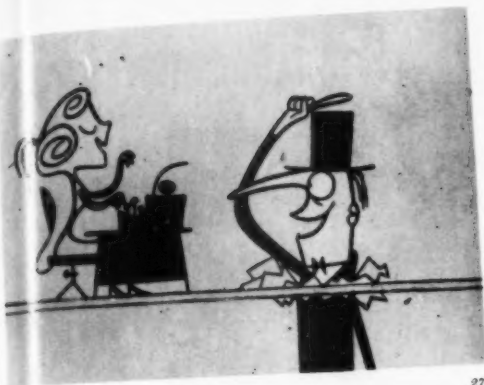
- |   |  |
|---|--|
| 23) *photographer<br>art director<br>agency<br>advertiser | University of Pitt Photographic Library<br>Tom Ross<br>Ketchum, MacLeod & Grove, Inc.<br>Herbick & Held Printing Co. |
|---|--|

#### (editorial design)

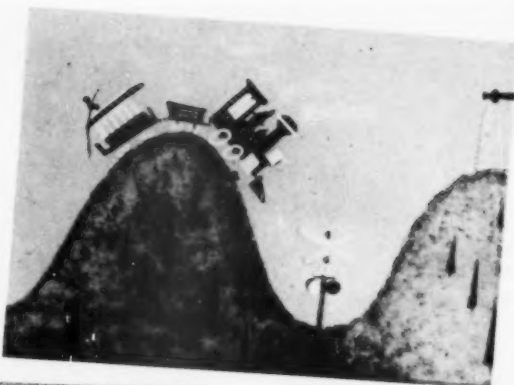
- |   |   |
|---|---|
| 24) *artist<br>art director<br>advertiser       | Robert Bruce Crippen<br>Fred Steffen<br>The Kiwanis Magazine  |
| 25) *photographer<br>art director<br>advertiser | Wilbur W. Meese<br>Thomas Peter Lake<br>Eli Lilly and Company |

\*\*medal award      \*merit award





26)



27)



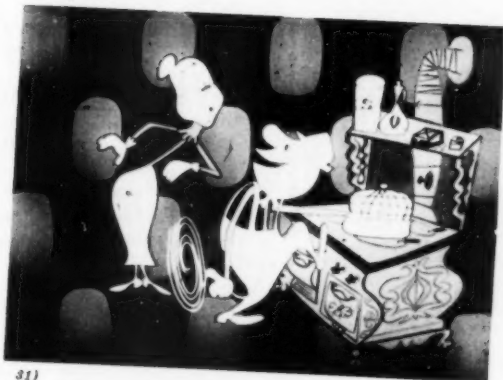
28)



29)



30)



31)

## TELEVISION

26)\*\*art director  
artist  
advertiser

Al Shean  
Bill Littlejohn  
Speedway Petroleum Corp.

27)\*\*art director  
artist  
advertiser

Scott Park  
John Faulkner  
Wilson & Company

28)\*\*art director  
artist  
advertiser

Joe Creaturo  
TV Graphics—animation  
Chicago Film Studio—live action  
S. C. Johnson & Son, Inc.

29)\*\*art director  
artist  
advertiser

Clair Callihan  
Mercury International Pictures, Inc.  
Helene Curtis Industries, Inc.

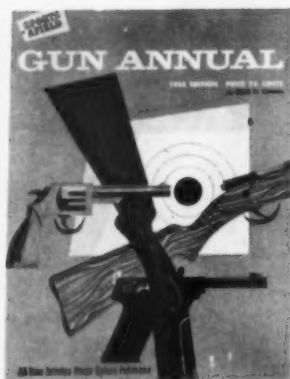
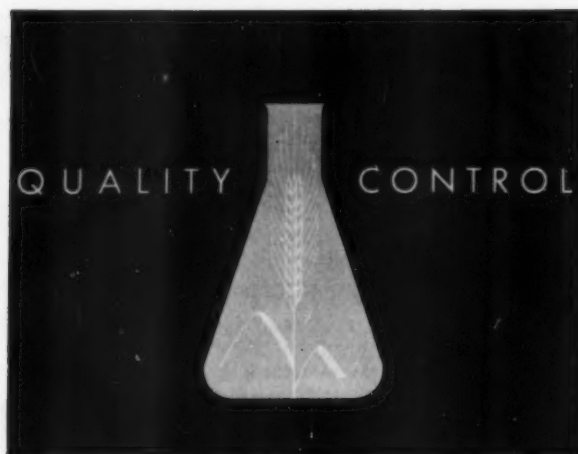
30)\*\*art director  
artist  
advertiser

Scott Park  
Hal Roach Studio  
S. C. Johnson & Son, Inc.

31) \*art director  
artist  
advertiser

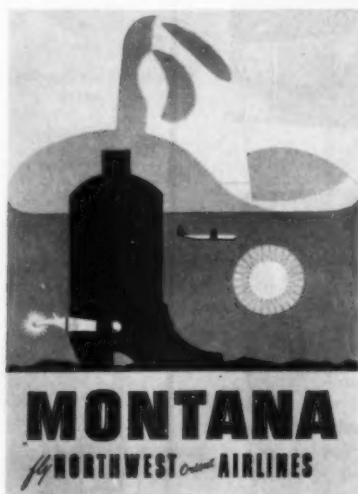
John Hubley  
Stan Walsh  
E-Z Pop Popcorn

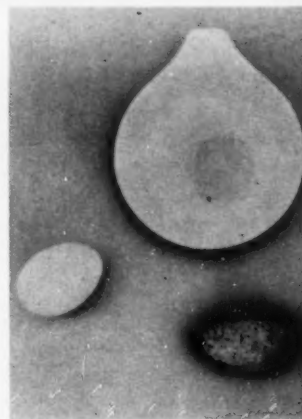
\*\*medal award      \*merit award



### upcoming designer

A free-lance designer, Dean Wessel was born and raised in Moline, Illinois. His art education includes a BFA in advertising design at University of Illinois and 2½ years post-graduate work at the Art Center School in Los Angeles. He's worked with Stephens, Biondi, De Cicco and with Kling Studios in Chicago, and was AD at Ray Shaffer Studio. He has won awards in the Chicago ADCC show, from the STA, the Artists Guild of Chicago and ADMSP, Art Directors Club of Minneapolis and St. Paul. Recent assignments include work for Northwest Airlines, Abbot Laboratories, Great Northern, Admiral, Raytheon, and Allstate. ●





## upcoming photographer

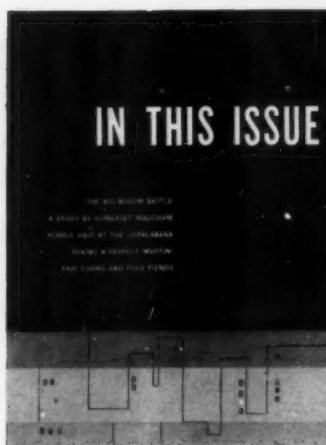


Ralph Cowan has had his own studio in Chicago for the past six years. Shortly before the war he worked as a portrait photographer. In service he was attached to a carrier based squadron as a photographer. Before opening his own studio he studied at the Institute of Design and the Art Institute in Chicago.

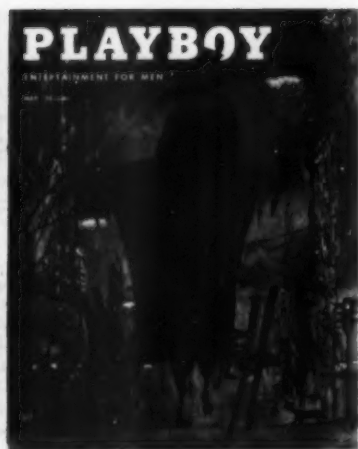




1)



2)



3)



4)



**combination art and photo technique** *playboy magazine is using it regularly* cover

Playboy is a new, sophisticated magazine. Its readers are young men. Its mood is "escapist, sophisticated, urban male entertainment."

The fiction material ranges from Erskine Caldwell and Ray Bradbury, through James Jones and John Steinbeck. Articles are by Bob Hope, Thorne Smith, Dave Brubeck.

AD Art Paul aims for a variety of art treatments to carry over the flavor and excitement of the contents, often uses more obscure illustration treatments and experimental techniques, in both photography and illustration.

Particularly on the covers Playboy uses a combination of art and photography, using the two techniques as a unit. Often the art background sets the mood and scene, the photo element provides realism. "We make little at-

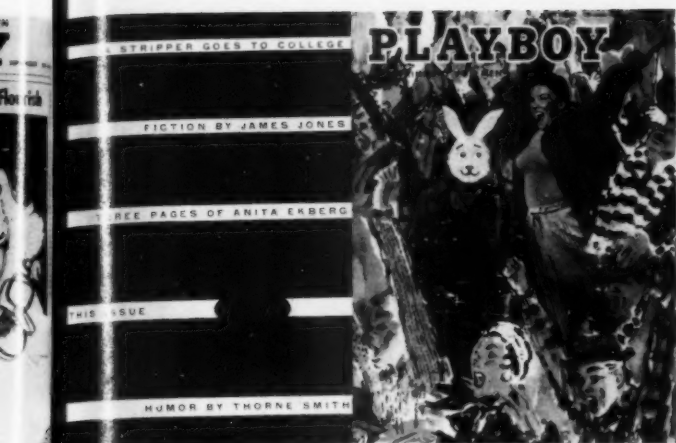
tempt to cover up the individual techniques when the work is put together," explains Art Paul, "because we feel part of the charm is the obvious fact of the combination. I know of no other magazine that uses a combination like this on their covers as consistently as we do."

Because several artists are involved in the creation and production of a single cover, strong central control is exercised by AD Paul.

Playboy is young (in its second year and its readers are young (average age 29). A quarter of the readers are now in college. Educational background is well above the national norm with over 75% having some college training.

Here are some recent Playboy covers aimed at giving this market something fresh and stimulating. All were designed by Arthur Paul.





early covers • here's how and why and what it looks like

1) Front cover • Designed by Arthur Paul  
Photo by Arthur-James  
Illustrated by Richard Loehle  
and Arthur Paul

2) Front cover • Designed by Arthur Paul  
Photo by Arthur-James  
Illustrated by Richard Loehle

Back cover • Designed and Illustrated by  
Arthur Paul

3) Front cover • Designed by Arthur Paul  
Photo by Arthur-James  
Illustrated by Leroy Neiman  
Collage by Bea Paul

Back cover • Designed by Arthur Paul  
Illustration by Richard Loehle

4) Front cover • Designed by Arthur Paul  
Photographer unknown  
Illustrated by Richard Loehle  
and Arthur Paul

Back cover • Designed by Arthur Paul  
Photographer unknown

5) Front cover • Designed by Arthur Paul  
Background Illustrated by  
Leroy Neiman  
Photo by Arthur-James

6) Front cover • Designed by Arthur Paul  
Photo by Peter Gowland  
Background Illustration by  
Richard Loehle  
Collage by Bea Paul

Back cover • Designed by Arthur Paul

7) Front cover • Designed by Arthur Paul  
Photo by Arthur-James  
Collage by Bea Paul

Back cover • Designed and Illustrated by  
Arthur Paul  
Photo by Arthur-James

8) Front cover • Designed by Arthur Paul  
Photo by Arthur-James

Back cover • Designed and Illustrated by  
Arthur Paul

# A D C C SHOW

*helps christen*

*Chicago's newest*

*tallest building*

*By Knowles Pittman*

The twenty-third annual exhibition of Mid-Western advertising and editorial art sponsored by the Art Directors Club of Chicago will have a spectacular and appropriate setting this year—in the new 41-story Prudential Building, Chicago's tallest—and the most dramatic architectural project in the Middle West during the last 20 years.

The 500 guests at the cocktail party, buffet dinner and awards presentation ceremony November 10, which open the new show, will be one of the first groups to use the building's 1,000 seat auditorium. The exhibit itself will serve to christen the second floor gallery, which is to become a part of the Prudential employees recreation lounge.

The exhibit will attract the best in advertising and editorial art from an area bounded by Pittsburgh, New Orleans, Denver and Canada and will hang in the gallery for two weeks.

The spectacular figures in Prudential Building plans literally from the ground up. At the time land and "air rights" for the building were purchased, Carrol Shanks, president of the Prudential Insurance Company, described them as "the most dramatic building site in America." In a complex real estate deal with the Illinois Central Railroad, Prudential actually purchased 500 separate lots and parcels of "air rights" and land between IC tracks, of which 187 are building caisson lots. These caissons, which are dug to a depth of 105 feet to bedrock, support the building over the Illinois Central tracks and suburban station.

The Prudential Building establishes two new high points on the Loop horizon. Its rooftop is 601 feet above the ground, 44 feet taller than any other building in Chicago. A slim pylon supporting the WGN-TV antenna will rise another 324 feet above the roof to a height of 925 feet.

Naess & Murphy, Chicago architects for the building, have tried to enclose as functional a business center as it's possible to design in 1955 with a simple, upward sweeping shell. Even 50 years from now, probably it won't be identified with any particular architectural period or fad. Its simplicity is designed to blend with even the most radical changes in the "Loop's" facade.

The only ornamentation added to the simple exterior lines is a bas relief sculpture of the Rock of Gibraltar, symbol of the Prudential Insurance Company, which is carved from the same Indiana limestone which sheaths the entire building.

The bas relief of "The Rock" is more than 35 feet square and is set into the wall above the east side of Prudential Plaza, the open area at the main Randolph street entrance to the building.

Alfonso Ianelli, famed Mid-West sculptor whose studios are in suburban Park Ridge, Ill., executed "The Rock."

He began with detailed colored photographs taken of his subject from all angles. After putting the design on paper, he made a series of scale models of increasing size.

From his largest model, Ianelli projected it to full scale with an accurate pattern for each block of stone to be used in the whole.

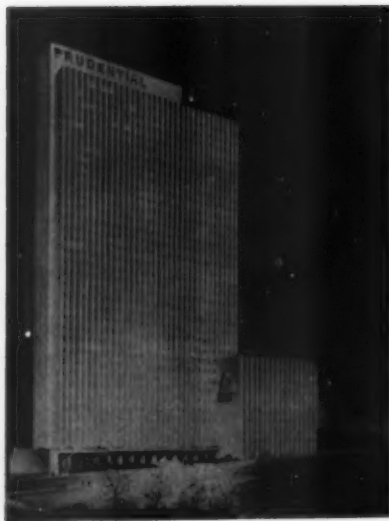
He then moved his operations to the quarry in Bedford, Ind. Flawless blocks of stone were selected for the sculpture and cut to a generous width so that the sculpture stands out from the wall rather than being recessed into it.

A nearly finished sculpture was completed in sections at the quarry. As the contractors reached the closing in stage of construction, the numbered blocks of the sculpture were hauled to the building site in Chicago and carefully fitted. For the first time, the work became visible in its entirety.

Ianelli will soon mount scaffolding at the 6th, 7th, 8th and 9th floor levels to execute the finishing work, a job which may take several months. This will correct any minute flaws in the total design which may have occurred as the stones were set into the side of the building. It will also give final, sharp definition to the finished work.

The nature of the building site, the character of the company which owns the building and neighboring buildings in the loop skyline, both present and those projected for the misty future, have all influenced Naess & Murphy in their design.

Still, it has a distinct Mid-Western directness which will contrast with the glass house trend of architecture prevalent in other sections of the country. ●





### upcoming artist

In his spare time Ben E. Denison plays cornet in a Dixieland combo, but from 9 to 5 he's an illustrator with Chicago's Stephens, Biondi, De Cicco. Born in Falls City, Nebraska in 1926, Ben studied there and in Omaha, put in one year at the American Academy of Art. In 1953 he came to Chicago, joined SB&D a year later. He also teaches illustration at the American Academy. ●



*Denison*

C A S E



That's  
AMI  
FIDELITY

AMI  
*Incorporated*

General Offices and Factory: 1500 Union Avenue, S. E.,  
Grand Rapids 2, Michigan

Licensee: Jensen Music Automates—building the TMA-AMI Juke Box sold  
through Oscar Siesbye A/S, 5 Palisgade, Copenhagen K., Denmark  
Licensee: Automatic Musical Instruments (Great Britain) Ltd, 35 Berkeley  
Square, London, W. 1, England—building the BAL-AMI Juke Box



# HISTORY:

new  
product  
model



**Problem:** To present a new model hi-fi juke box to the coin machine users. To use unconventional approach to get attention, create campaign continuity and identity, to inject excitement and create readership in trade publications.

**Solution:** The accompanying ads were part of the campaign appearing in Billboard and Cash Box weekly and in several monthly publications. Ads are addressed to the coin operators, volume purchasers of juke boxes and other coin machines.

Taking advantage of the letter "G," signifying the new model, AD Mickey Strobel (agency Walker B. Sheriff, Inc., Chicago) designed a rough-hewn "G" to be used as an identifying element throughout the series. And, because the initials AMI suggest the name Amy, a model typifying the spirit of youth was chosen as the dominant figure for each ad.

The first ads in the series ("Gee Whiz," "Go, Go, Go," "Golly," "Gosh," "Gangway for the G") were teasers appearing prior to the actual showing of the new model to operators. The other ads shown are examples of the continuing series to run throughout the model year, pointing up specific features and advantages. Photographer was Vince Maselli. Mary Van Nuys was the model. ●





*Bob Pinkwater*

## upcoming artist



**Need \$500 to \$5,000?**

Phone the IRVING for a Loan!

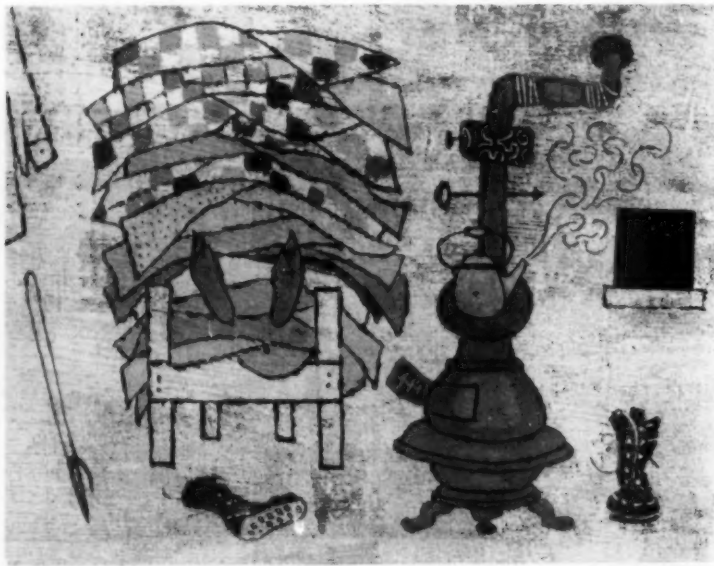
You can get money for taxes, insurance, groceries, bills, or any purpose without even leaving the bank! Call 574-0000.

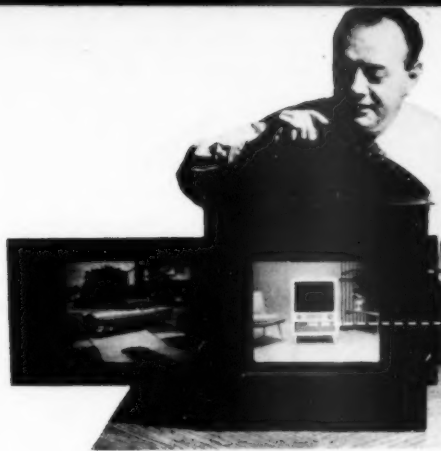
**IRVING TRUST COMPANY**  
a good place to borrow \$500 to \$5,000

One West Street, Newburgh Building, 1st fl. to 12th fl. New York, N.Y. 10961  
Empire State Building, 40th fl. to 49th fl. New York, N.Y. 10018  
175 W. 57th Street, 12th fl. to 14th fl. New York, N.Y. 10019

Bob won his first art award at the age of 8, 20 years ago, in a Wanamaker Children's Competition. Subsequently he graduated Pratt Institute and studied at the Workshop School of Advertising and Editorial Art. He worked his way through school selling his paintings and doing private portraits. His background includes photoengraving work for the New York Times, studio art, type specifying, and trade publication design. On his own now, he is repped by Shelley Scherman in New York.

In addition to illustrating ads he has done filmstrips, signs, costume and stage set designs. Clients include Cue, Charm, J. Walter Thompson Co., Hotel Management, Diesel Power, Chemical Engineering Progress, and pharmaceutical houses. ●





*Inventor Nicholas Guida and the Visa-Matic viewer. The viewer is also a rapid slide changer. In the left picture note the blond TV set. In the right picture note that the same slide shows a dark mahogany set with the background unchanged.*

## visa-matic

*A new technique for controlling tones,  
fading or blacking values for TV and displays  
in color and b/w — Nicholas Guida*

Selective-area tone and color control for TV commercials and transparency displays is now accomplished by a new technique called Visa-Matic. Filters and special processing of Ektachrome slides, plus a special viewer, make it possible to view a normal picture or to rapidly or slowly fade any selected area of the product or background. Slight highlighting or extreme dropouts can be achieved. Or the reverse effect, fading the product in, can be accomplished.

This process, just made commercially available, has been used a number of times at NBC Color Clinics, on the Plymouth TV show, on the John Cameran Swayze show, and for the RCA Producers Showcase showing of "The Women."

Visa-Matic permits dramatic visual effects that pinpoint the viewer's attention on the product, the package, or any part of the picture that contains the primary selling point.

Note the three Rayve illustrations. All are from the same transparency. In the normal picture the model is blond. In the first variation, she is dark haired, the package is changed in tone, the picture is otherwise unchanged. In the last variation all but her hair and the package are greyed down. The commercial possibilities of this technique seem limitless.

How does Visa-Matic work? The treated transparency is placed in the special viewer. The viewer has a lever

and a small motor which permit gradual changing of the viewing light source. For TV, the camera can move up to the viewer and transmit live from it, or the desired effects can be put on a regular film short.

The entire commercial can be ready for showing a few days after the pictures are taken. The process offers advertising flexibility. For example, ten or so slides can easily make up numerous varied commercials by using different combinations for each show, giving continuity without monotony to repeated commercials. The slides are superior to conventional film in clarity and sharpness.

Retouching possible on the slides makes it possible to emphasize detail, such as wood grain, and to lighten or darken colors so that TV's tendency to alter colors (such as the lightening of reds) can be forestalled. Other reds tend to go almost black. This distortion is true of other colors on TV, and Visa-Matic offers a controlled compensation for this tendency, assuring more perfect tone and color rendition in color or b/w transmission.

As a counter or window display, or for TV, the process makes the following possible: dissolving one scene into another; making picture areas disappear and reappear; selective area highlighting; changing colors in selected areas such as changing black tooth cavities to gleaming white. ●





### Wherever you look...there's Emerson

Model 518, here's peak performance in music and fun... for this elegant model performs in the grand manner... full tonal smooth, with volume enough to carry you to sleep the noise of a glacier. You can hear it over 100 feet away! It's the world's first Pocket Radio! now equipped with truly

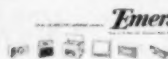
remarkable, ray transmitters that never burn out... come complete with sensitive and self-contained volume to volume sound, more volume than any set of comparable size... Slip into pocket or purse... light as a feather... when besting to the latest songs. Wide choice of colors... of volume. And wherever you look... look for Emerson TV, radio, phonograph, air conditioner.



### Wherever you look...there's Emerson

Emerson... wherever you look... a man's best friend is the tiny 1950 Emerson "Pocket Radio" Model 518. Here's peak performance in music and fun... for this elegant model performs in the grand manner... full tonal smooth, with volume enough to carry you to sleep the noise of a glacier. You can hear it over 100 feet away! It's the world's first Pocket Radio! now equipped with truly

remarkable, ray transmitters that never burn out... come complete with sensitive and self-contained volume to volume sound, more volume than any set of comparable size... Slip into pocket or purse... light as a feather... when besting to the latest songs. Wide choice of colors... of volume. And wherever you look... look for Emerson TV, radio, phonograph, air conditioner.



## CARTOONS REPLACE HARD-SELL IN EMERSON CAMPAIGN... HERE'S WHY

Emerson Radio and Phonograph Corporation is spending more money on advertising and promotion than ever before (\$8,000,000) and showing less sets, saying less about their sets than ever before. And they expect to sell more radio and TV sets than ever before.



Lester Krugman, Emerson Vice President in Charge of Marketing explains the how and why of this unique campaign, which he calls an art directors dream, as follows:

**Q.** Why did you abandon the hard-sell approach in favor of the new cartoon series?

**A.** Competition for ad readership in media is severe. We decided to reverse the field to get maximum readership.

**Q.** How will the new ads build better readership?

**A.** They are based on cartoons by three top cartoonists, Steinberg, Steig, and Soglow. The pulling power of cartoons is proven.

**Q.** Sounds like great entertainment, but

how is this going to sell more Emerson sets?

**A.** The friendly appeal of the ads, the brief and friendly copy, should give us a high rating for associating the series with our name, and a better remembrance value than the copy and picture packed ads, all of which tend to look alike.

**Q.** These ads are just for one Emerson line?

**A.** No. The format is general and flexible enough to sell all our products.

**Q.** How did you sell this to the management, and what will the distributors and dealers say about the switch?

**A.** Management bought the new approach after the sales thinking behind it was explained. Dealers and distributors were checked before the campaign was put into production. They not only liked it, but are tying in with their own promotions at a record rate.

**Q.** What about all the ads being black-and-white, no color impact?

**A.** Cartoons will get as much, more, attention than color. We'll use the color





### Wherever you look...there's Emerson

...and now, he's watching a soap opera... but the  
...newly hitting in the history of viewing  
...Emerson TV Model 1102... available in 8  
...to be combined with any choice in your home  
...or with Emerson's own newly designed models.  
...Emerson's exclusive Dyna Power chassis, the

picture is the sharpest, brightest side of a movie picture.  
Or in a movie picture, for that matter. Trouble-free, it costs  
as little as half as much to operate—and parts last up to ten  
times longer. Your choice of colors... \$17.95.  
And whenever you look... look for Emerson TV, radios,  
phonographs, air conditioners.

**Emerson**

### Wherever you look...there's Emerson

...and now, for example, because the only place to take the  
larger view, is the new 1955 Emerson TV Model 1102. The  
big old-fashioned picture is as clear as crystal, so clear that  
Milton just always says whether you're watching TV or TV  
is watching him. That's because Emerson's exclusive Dyna  
Power chassis makes even the most picture perfect match of  
the picture to way down under. Trouble-free, it costs less

**Emerson**



money" to buy more space and more  
promotion pieces, so that we'll be getting  
our name across more constantly. We  
think that means more impact than ever  
before.

The above, not direct quotes, repre-  
sents Lester Krugman's thinking behind  
the first campaign of its kind in the  
appliance field. It's also a first for the  
cartoonists. Saul Steinberg says it's the  
first time he's incorporated products in  
his art.

Grey Advertising's Milton Ackoff is the  
AD for the campaign that covers TV  
receivers, radios, air conditioners, phono-  
graphs and will include national maga-  
zine ads, newspapers, cooperative news-  
paper ads, trade papers, billboards and  
extensive sales promotional material.  
Copy theme of the drive is "Wherever  
you look...there's Emerson."

Mr. Krugman said no special research  
was done to develop this new approach,  
but past motivation studies indicate its  
soundness. ●





## your job is changing

*soft and hard goods need more fashion awareness,  
more merchandising soundness to build sales*

**Kenneth E. Budgen**

One of the hardest things to sell to the advertising agency and to advertising people in general is that fashion and retail merchandising are part of the advertising program. Even employment agencies that deal with thousands of people can't seem to see this fact. Under present employment attitudes, a person who has been on the drawing board and has worked closely with accounts cannot become an account executive, nor can he design clothing or work in the retail phase. He has become "typed." In some ways this is good, but the manufacturer of both soft and hard goods needs more service from ad agencies in the retail and fashion end of the business to move merchandise from the shelf. To spot this trend, look at some of the automobile advertisements — such as the GM ad shown here.

One of the biggest agencies recognized this need four years ago and added a fashion man to head a then non-existent department. He works on all accounts along with the account executives. One client of theirs made an air conditioning unit to sell to homes and offices. This fashion department sparked the sales effort by determining the proper colors for the units.

All answers are not so simply found. The ad manager must know whom he is trying to reach, their habits and trends in





their tastes. Today there are 161,969,000 prospects in the United States, according to the 1954 estimation. Compared to ten years ago, nearly 50% more of your newest customers graduated from colleges in the last few years. Large numbers of adults increase their education by taking courses to make their lives fuller and more productive. More people now seem to know the difference, for example, between Swedish and Italian modern design, Indian and Chinese silks. Your customer is less provincial: he knows more about the rest of the world. A more discriminating buyer should be the recipient of a selling job more suited to his tastes and needs.

On an economic basis, the customer now earns more. Wages after adjustments for the rise in living costs were 35% higher last year than 14 years ago. He put more than 26 billion dollars into the savings banks in 1953. His purchasing power grew by 53% between 1940 and 1953.

A significant change is in the very nature of the retail business itself. A new set of trends describes some of these changes: suburban shopping centers, self-service department stores, cycle billing, supermarkets, population shifts, leisure time, night openings. Shopping was once the woman's chief diversion. Her husband's long hours at work left her alone

most of the time. Now the family shopping brings out more male customers. Regardless of the fact that women outnumber the men by 1,430,000, it is predicted that an ever increasing male participation in the nation's buying will come about.

Leisure time has brought a confusing change in our lives. Customers more often refuse to spend their weekends shopping. They increasingly use their leisure time as just that. They are not flocking to stores on Golden Saturday as they used to do. This hurts the manufacturer.

There is another aspect of this, however, in that this leisure time is often given to hobbies. Men and women who whittle and shape and glue little pieces together at home are another kind of customer—for work clothes and implements. These people often leave a pine-paneled office to come to the "home-shift" where they build and repair things around the house. Gardening is another popular hobby in this kind of family. There are more than 18½ million home gardens to prove it. The family buys special clothes and tools for this hobby.

The American customer is the most analyzed person in the world today: by universities, psychologists, pollsters, scientists and by big business which steals up like a giant in the most benevolent

intrusion of all. They measure the customer's mentality, disposition and behavior patterns; record his generosity and keep track of his education.

It takes new market information to know where the trends lie. The success or failure of the manufacturer's line will be measured by the sale of the merchandise at the stores—backed by good merchandising, display, fashion shows, radio and television spots, publicity and promotional kits for the retailer to use. Your manufacturer-client will sell his goods if he is aware of the variety of changes in his customers' tastes and needs. There are exciting prospects everywhere. You must watch and analyze these trends in order to most effectively serve your present accounts and to gain new ones.

A small but increasing number of soft and hard goods manufacturers, recognizing these trends, have added merchandising specialists and fashion experts to their staffs. Some agencies (outside the fashion goods field) are doing likewise. The use of fashion appeal in such advertising is apparent in the ads shown here.

Author Budgen is designer for Ramsey and Company, Wholesale Manufacturer; a consultant for Bozell and Jacobs; and a teacher in the Graphic Arts Department at Jamesime Franklin School of Professional Arts, Inc.



1)

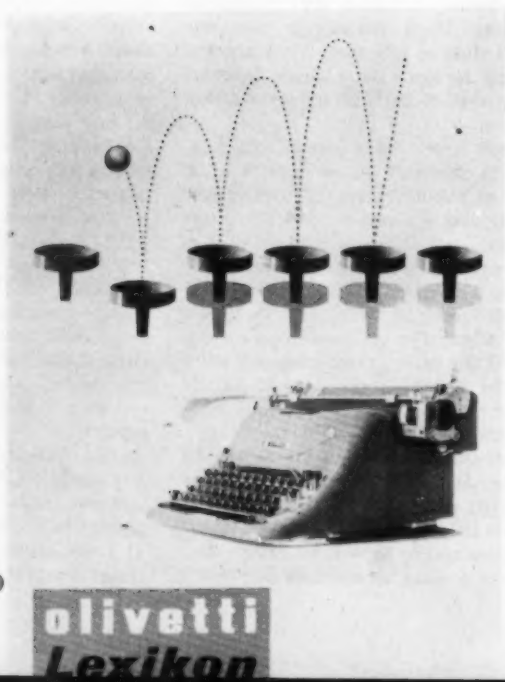


2)

3)



## elegance



7)

In the post-war years no European country has contributed as much to design in general as Italy. The tremendous achievements of Italian architects and industrial designers and of such progressive firms as Olivetti have been appreciated all over the world.

It is thus all the more strange to the observer that this very genuine passion for good design has not been as widely felt in advertising as it might have been—particularly as the country is rich in artists and designers of a very high calibre. By and large, however, one will see very few good posters in the streets (and the poster accounts for a large percentage of the country's advertising budget) and just as few interesting advertisements in the press and in magazines.

The fault, I have often been told, lies in the extreme conservatism and, generally speaking, bad taste of the advertisers. It should not be thought for an instant that the advertising achievements of such firms as Olivetti, Crippa (the pharmaceuticals firm which also make Caffé Hag) or Salmoiraghi (the manufacturers of spectacles and sun glasses) are in any way typical. Most of the day-to-day work is decidedly hum-drum and consists mainly of adapting the more high pressured American style of ad to Italian use. Fine work is, however, done for Lux Films in Rome (under the art directorship of Augusto Favalli) and whenever the designer is allowed even half a chance to influence his client, the results are often on a high level of elegance and wit.







*At left, impressionistic, subjective background featuring the spirit, not the place. (Also Place la Concorde)*

*Below, factual, descriptive background. (Place de la Concorde, Paris)*



# the background

## *in and out of focus*

*Arik Nepo, photographer, Pagano, Inc.*

This is not to reopen a century old controversy between the "softist" and the "sharpist."

The Montagues and Capulets of photography are reconciled. Never in its history has the photographic process been so versatile, so rich in its expressions, so universal. It is a fluid medium able to meet successfully any challenge; and yet all the qualities it has to offer are taken for granted and all the marvelous possibilities, overlooked.

Too much routine, not enough enthusiasm? Under the pretext of simplification, the importance of the background has diminished, often it is neglected, even disregarded. The absence of the background in a photographic statement is as evident as a missing grammatical link in a phrase. The image is incomplete.

The function of the background is not limited to "bringing out the subject," it should be one of establishing an identification, of the place, hour, mood and style. Its treatment can be divided in two conceptions: soft—out of focus and sharp—in focus.

Out of focus the background becomes a suggestion, often poetic. Its domain is vast, extending from the slightly diffused image (close relative to sharpness), to the abstract patterns formed by light and shadows (out of focus). Color forms are related to reality by association. The background out of focus is schematic and could be compared to a suite of chords in harmony to a melody . . . the melody being the subject. The out of focus background has two major assets; firstly it gives the image a three dimensional quality and secondly, it opens wide creative possibilities allowing to build an effect with elements not directly related to the subject.

A shiny speck of light can burst into stars or disguise itself into glittering

water; a modest piece of fabric, properly arranged becomes a noble drapery and the image of a girl reflected by a mirror: the dream itself.

The sharp background is factual. It is a precise representation. Its structure, texture and function are almost as important as the subject itself. It is of a symphonic nature, where one should be able to recognize each participating instrument.

The final quality of the picture is closely related to the quality of the component parts forming the background. There is no compromising with it. Sharpness has the privilege of bringing forward the slightest details composing the image, for comparison, criticism, appreciation. Therefore, it is an exceptional selling factor. No other graphic medium can surpass photographic realism. Sharpness need not be associated with severity or dryness. A perfect example is the tender precision of Leslie Gill's still life.

The soft background is subjective . . . the sharp one is objective. The soft background is impressionism . . . the sharp one is realism. Both should be meaningful and used according to the impression one expects from the advertising page.

There is a lot to be said from the psychological standpoint about the soft and the sharp image, and the way our visual system responds. A great deal of scientific evidence is available and could be used to produce effective results, but one does not achieve artistry by merely throwing the background out of focus, nor does one obtain a masterpiece by bringing in focus everything from two inches to infinity! A scientifically correct composition does not make a picture.

The final choice belongs to the artist, in this case, the photographer, graced with sensitivity, imagination and the focusing abilities of the lens.



## case history: bank advertising



On the horse front... the bank that knows California

Bank of America



A familiar landmark... the bank that knows California

Bank of America



On the beach... the bank that knows California

Bank of America



A local tradition... the bank that knows California

Bank of America



Bank in the heart... the bank that knows California

Bank of America

**Problem:** To widen the knowledge of business executives throughout the country concerning Bank of America. Specifically, the objectives are to create awareness of the bank's top position among the banks of the country in terms of total assets and total resources; to create a generally favorable attitude towards the bank and a favorable appraisal of Bank of America's stock as an investment.

**Solution:** Full color advertisements, illustrated by California artists as Stan Galli, Bruce Bomberger, John Falter, Louis Macoulliard, Amado Gonzalez, Gordon Brustav, Joe Henninger and Ren Wicks, were inserted in national magazines reaching top-level business executives. These advertisements consistently emphasized the integration of Bank of America in California's living and industry; invited action with the line "Get to know the bank that *knows* California." Number of branches, resources, distribution of stock and the fact that Bank of America is the world's largest privately owned bank are pinpointed in the copy.

Art Director Robert Freeman of Chas. R. Stuart, Advertising, picked the illustrators for the series and strove to maintain a continuity of feeling in each advertisement.

**Results:** Two surveys by Audience Research, Inc., were made, one just before the start of the campaign two years ago and the latest in April of this year. Results indicate that the advertising campaign is proving very successful in widening the knowledge of executives concerning the Bank of America. Impact of the campaign has been substantial. More executives than ever before are aware that the bank is the largest in the world. They are more aware of the number of branches of the bank and the variety of services offered. A definite gain in favorable attitudes towards the bank was registered and opinions that Bank of America stock is a good investment showed a sizeable increase in frequency between the two surveys. ●

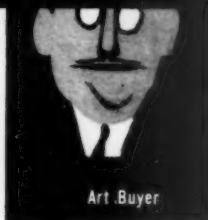




Editor



Art Director



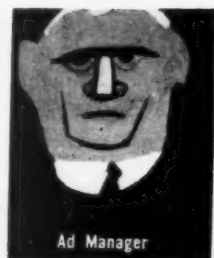
Art Buyer



Production



Designer



Ad Manager



Sales Promotion Mgr.



Photo Buyer

*to get business . . . tell them where you are*

**list yourself in the**

**5**

**th**

**Annual Buyers' Guide**

**9000 Buyers!**

Every year some 9000 buyers use the Buyers' Guide. They get the Guide in the February issue of Art Director & Studio News. This guaranteed circulation assures you of the widest coverage among buyers everywhere.

**The best ad dollar buy!**

Put yourself on file with the entire industry for as low as \$1.50. Tell them about yourself, list your services, give your phone, address, etc. Capitalize on the biggest advertising bargain available to artists and photographers.

**Who's who in art/photography**

AD&SN's Annual Buyers' Guides have become the Who's Who and Where of the art direction field. You can't afford not to list yourself in the field's only annual directory — now in its fifth year.

**Fill out the order form**

Select the one or more categories from page 3 of this piece which describe your work. Fill out the order form on page 2. That's all there is. It's the simplest, quickest, cheapest and only way to file your name in the industry's Who's Who. Do it now to be sure you're in.

**Do it now!**

Send your listing in now. Corrections will be taken up to December 10th.

*here's how*



# Instructions

## ● classified listings

(category numbers 1-202 on next page)

For individual artists, photographers, art suppliers, manufacturers, graphic arts firms or studios wishing to call attention to one or more of their specific services or products in the classified section of the Buyers' Guide.

1. Each listing is \$1.50.

2. Each listing consists of 3 lines. The first line is for your name and telephone number. The second line is for your street address, city and state. The third line is for advertising copy. You may use up to 45 characters (including spaces) in the third line.

3. Order as many listings as you wish. When ordering more than the order form will accommodate, use your letterhead for additional data.

4. Complete order form below. Type or print legibly. Put your third line copy on same line as corresponding classified listing number.

Sample classified listing:

Guy Fry KI 5-2448  
1810 Rittenhouse Sq., Phila. 3, Pa.  
public relations booklets, packaging

Sample representatives listing:

Don Arthur MO 7-5764  
426 E. 38th St., N.Y.C. 16  
Joan Mello, fashion artist, pastels  
William Boro, men's fashion illustration

## ▲ Representatives listings

(category numbers 203-204 on next page)

For artists and photographers representatives.

1. List your artists and photographers on your letterhead. Complete order form below.

2. See sample listing. You may, in one or two words, list your artists or photographers media, subject, technique, etc.

3. Listings are \$1.50 for your name, address and phone, plus \$1.50 for each artist or photographer listed.

## ■ Studio listings

(category numbers 205-206 on next page)

For art or photographic studios who wish to call attention to a wide range of services in a single listing.

1. See categories 205 and 206 on next page.

2. Select the category you wish and note it on the order form below. Complete the order form, listing the

services you offer. Whether you list one or all services, the price for studio listings, Nos. 205 and 206, is \$5.00 each.

3. You may also order classified listings at \$1.50 each, as described above.

Sample listing:

205. ART STUDIOS

Ad-Art

217 North 8<sup>th</sup> way, Wichita 2, Kansas

AM 5-4496

creative \* design \* direct mail \* illustration \* layout \* lettering \* mechanicals \* packaging \* posters \* presentation \* retouching \* service \* TV art \* OTHER  
folders and brochures

## order form ART DIRECTOR & STUDIO NEWS • 43 E. 49th STREET, N. Y. 17 • PLaza 9-7722

YES, I want to be listed in the February 1956 issue in the 5th Annual Buyers' Guide, as follows:

Refer to instructions above

● classified listings ..... at \$1.50 each ..... \$

IMPORTANT!  
REMITTANCE MUST  
ACCOMPANY ORDER

▲ Representatives listings ..... \$  
\$1.50 for representative plus \$1.50 for each artist or photographer listed.

■ Studio listings ..... at \$5.00 each ..... \$

NAME \_\_\_\_\_ ADDRESS \_\_\_\_\_

Print exactly as you wish it to appear in Guide

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_ TELEPHONE \_\_\_\_\_

For 3rd line copy for individual listings,  
maximum 45 characters

Category Nos. 1-202  
(See next page)

● \_\_\_\_\_  
Number 3rd line adv. copy  
● \_\_\_\_\_  
Number 3rd line adv. copy  
● \_\_\_\_\_  
Number 3rd line adv. copy  
● \_\_\_\_\_  
Number 3rd line adv. copy

Category Nos. 205-206  
(See next page)

▲ \_\_\_\_\_ List your artists, photographers, on your letterhead  
■ \_\_\_\_\_  
Number services offered  
■ \_\_\_\_\_  
Number services offered  
■ \_\_\_\_\_  
Number services offered

DEADLINE FOR LISTINGS IS DECEMBER 1, 1955. DON'T WAIT—GET YOURS IN NOW.

# category index

## ● classified listings (1-202) Listings 1-202 are \$1.50 each.

### ART

1. advertising design
2. airbrush
3. annual report
4. architectural rendering
5. art directors, consultant
6. art supplies
7. book jackets
8. booklets, direct mail
9. Bourges technique
10. car cards
11. cardboard construction
12. caricatures
13. cartoons
14. catalogs
15. charts
16. color separations
17. comic books
18. continuities
19. convention caricatures
20. displays
21. exhibits
22. fine art for industry
23. greeting cards
24. ideas
25. labels
26. layouts
27. letterheads
28. maps
29. mechanicals
30. oil painting
31. package design
32. pen and ink
33. pharmaceutical design
34. point-of-sale
35. portraits, painting
36. posters
37. presentations
38. product design
39. products styling
40. props
41. record albums
42. Ripley technique
43. scale models
44. scratchboard
45. sculpture
46. small space ads
47. spots
48. trade marks
49. wash drawing, b&w

### ILLUSTRATION

50. aeronautical
51. animals
52. automobiles

53. characters
54. chemical
55. children
56. children's books
57. decorative-humorous
58. farm animals
59. fashion & style
60. figure
61. flowers
62. food
63. furniture
64. general
65. glamour
66. historical
67. home furnishings
68. humorous
69. industrial
70. interiors
71. landscape
72. marine
73. medical
74. men
75. men's hands
76. product-still life
77. crops
78. scientific
79. shoes
80. sport
81. still life
82. story
83. stylized
84. symbolic
85. technical

### LETTERING

86. alphabets, designed
87. comp. lettering
88. illuminated lettering
89. Leroy lettering
90. lettering
91. paste-up alphabets
92. photo, film, process
93. presentation

### RETOUCHING

94. art
95. carboys
96. color toning
97. dye transfer
98. fashion
99. Flexichrome
100. industrial
101. Kemart
102. photo, b&w
103. photos, color

104. products
105. renderings
106. technical
107. transparencies

### TV

108. animation
109. art
110. cartoons
111. direct color prints
112. film production
113. historical
114. lettering
115. models
116. props
117. slides
118. story boards
119. titles

### PHOTOGRAPHY

120. aerial
121. animals
122. architectural
123. babies
124. cats & dogs
125. children
126. color
127. editorial
128. experimental
129. fashion
130. food
131. general
132. horticultural
133. illustration
134. industrial
135. interiors
136. location
137. motion pictures
138. murals
139. photo agencies
140. portraits
141. Printons
142. products
143. props
144. publicity
145. reportage
146. resorts
147. set design
148. slide films
149. sports
150. still life
151. stock photos
152. strobe
153. trick photography

### PHOTO REPRODUCTION SERVICES

154. b&w prints in quantity
155. carboys
156. color assemblies
157. color prints in quantity
158. color separations
159. copy of artwork
160. duplicate transparencies
161. dye transfer prints
162. Ektacolor
163. Ektachrome processing
164. enlargements
165. Flexichrome
166. montage
167. photocomposing
168. photo murals
169. reproportioning
170. screened veloxes
171. slides
172. strip-ups
173. 35mm negs. & positives
174. 3-D dye transfers
175. transparencies
176. transparency art
177. viewgraph slides

### COPY PRINTS

178. blueprints
179. color film strips
180. colorstats
181. copy prints
182. Oxalids
183. ozachromes
184. photostats
185. photostats on acetate, in opaque black or white
186. van dykes
187. visualcast slides

### GRAPHIC ARTS

188. acetate proofing
189. advertising presentations
190. display manufacturers
191. general
192. labels
193. letter services
194. lithography
195. multilithing
196. photoengraving
197. printers, letterpress
198. silk screen printers
199. type foundry
200. typographers, hand
201. typographers, machine
202. typography, old-fashioned

## ▲ representatives listings (203-204) Listings 203 and 204 are \$1.50 each, plus \$1.50 for each artist or photographer listed.

### ARTISTS REPRESENTATIVES

203

### PHOTOGRAPHERS REPRESENTATIVE

204

## ■ studio listings (205-206) Listings 205 and 206 are \$5.00 each regardless of number of services listed.

### ART STUDIOS

205. (List any or all on order form)
- ☐ creative
  - ☐ design
  - ☐ direct mail
  - ☐ illustration
  - ☐ layout
  - ☐ lettering
  - ☐ mechanicals

- ☐ packaging
- ☐ posters
- ☐ presentations
- ☐ retouching
- ☐ service
- ☐ TV art

### PHOTO STUDIOS

206. (List any or all on order form)
- ☐ children
  - ☐ fashion
  - ☐ food
  - ☐ illustration
  - ☐ industrial
  - ☐ interiors
  - ☐ location

- ☐ motion pictures
- ☐ product
- ☐ reportage
- ☐ slide films
- ☐ still life
- ☐ TV

# the **5**th Buyers' Guide

*the only Who's Who published for advertising artists, illustrators, art and photographic studios and graphic art suppliers. Industry wide distribution guaranteed.*

## **The Guide is for the buyer**

Here, in one issue, is practically the entire working art and photo industry, plus many graphic arts suppliers. It's part of your subscription to Art Director & Studio News. The Buyers' Guide has the support of the National Society of Art Directors, its 21 chapter clubs and many advertising art groups and guilds.

## **The Guide is for the seller**

It helps you reach your market: all types of firms, agencies, publications; buyers in every level of industry, government and advertising. The Guide is designed for quick, easy use throughout the

year. It helps the buyers find you—wherever you are, wherever they are. As an artist told us, "It's like going into a telephone special classified directory just aimed at this field. That alone is worth \$1.50."

## **Special National Industry File**

One listing in the Guide automatically enters your name into our address file. This file is maintained for the use of anyone. There is no charge for the service. Time and again, we have helped buyers "find" the professional for whom they may have spent days in search. This is another AD&SN service to the field.

---

**you get results\* results\* results\***

**In Art Director & Studio News**

AD&SN is the market place for art, photography and graphic art services. Tell your sales story in the Buyers' Guide issue or use AD&SN every month to get your sales message to more buyers at bargain rates.

AD&SN is a proven sales builder. It has gotten accounts for artists and photographers who once believed it couldn't be done.

AD&SN has the circulation, read-

ership, penetration, coverage and acceptance to open up new accounts and reactivate old ones.

AD&SN is the only magazine edited exclusively for the buyer of art, photographic and graphic art services.

You can have AD&SN work for you as your "salesman!" Call PLaza 9-7722 or write: 43 E. 4th Street, New York, N. Y., for full information, rates.

*\*Listings in previous Buyers' Guide have brought in orders running into the hundreds and even thousands of dollars. Where else can you advertise to the entire art market for so low as \$1.50?*





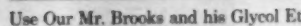
**Problem:** The Ansul Chemical Company competes in the industrial chemical field with companies that far surpass it both in variety and volume of products, and in funds available for advertising and promotional purposes.

**Solution:** Kenyon and Eckhardt discovered, through market research and a comprehensive internal study of the company, that Ansul had one important advantage over its larger competitors . . . the ability to provide its customers with a personal service. To dramatize this fact we created a campaign that featured the actual individuals involved in the development and servicing of the products advertised. Where this was not possible we used a model to symbolize this service. For example, Glycol Ethers represent a family of chemicals for which there are few known and established uses. By building an ad for these chemicals around Bill Brooks, one of the chemists responsible for their development at Ansul, we made known that his services as consultant would be available in applying these chemicals to customers commercial processes, and gave identity to an otherwise faceless commodity.

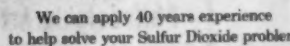
**Result:** The ads reproduced here have resulted in a marked increase in the number of inquiries. They have also, we feel, provided Ansul with a corporate personality that distinguishes its advertising from that of its competition. ●

## Jonis Gold

*Industrial chemical bulletins are part of the new advertising program*



	1990-1991	1991-1992	1992-1993	1993-1994	1994-1995
Revenue (M\$)	1,120	1,200	1,250	1,300	1,350
Operating Profit (M\$)	150	160	170	180	190
Operating Profit Margin (%)	13.4	13.3	13.6	13.8	14.1
Operating Assets (M\$)	1,000	1,100	1,200	1,300	1,400
Operating Assets Turnover (times)	1.12	1.09	1.04	1.00	0.96
Operating Assets Turnover (days)	82	84	87	90	93
Operating Assets Turnover (months)	2.7	2.8	2.9	3.0	3.1
Operating Assets Turnover (years)	3.2	3.1	3.0	2.9	2.8
Operating Assets Turnover (quarters)	3.0	2.9	2.8	2.7	2.6
Operating Assets Turnover (half-years)	2.6	2.5	2.4	2.3	2.2
Operating Assets Turnover (trimesters)	2.2	2.1	2.0	1.9	1.8
Operating Assets Turnover (bimonths)	1.8	1.7	1.6	1.5	1.4
Operating Assets Turnover (months)	1.5	1.4	1.3	1.2	1.1
Operating Assets Turnover (weeks)	1.2	1.1	1.0	0.9	0.8
Operating Assets Turnover (days)	0.9	0.8	0.7	0.6	0.5
Operating Assets Turnover (hours)	0.7	0.6	0.5	0.4	0.3
Operating Assets Turnover (minutes)	0.6	0.5	0.4	0.3	0.2
Operating Assets Turnover (seconds)	0.5	0.4	0.3	0.2	0.1
Operating Assets Turnover (milliseconds)	0.4	0.3	0.2	0.1	0.0
Operating Assets Turnover (microseconds)	0.3	0.2	0.1	0.0	0.0
Operating Assets Turnover (nanoseconds)	0.2	0.1	0.0	0.0	0.0
Operating Assets Turnover (picoseconds)	0.1	0.0	0.0	0.0	0.0
Operating Assets Turnover (femtoseconds)	0.0	0.0	0.0	0.0	0.0
Operating Assets Turnover (attoseconds)	0.0	0.0	0.0	0.0	0.0
Operating Assets Turnover (zeptoseconds)	0.0	0.0	0.0	0.0	0.0
Operating Assets Turnover (yoctoseconds)	0.0	0.0	0.0	0.0	0.0
Operating Assets Turnover (xattoseconds)	0.0	0.0	0.0	0.0	0.0
Operating Assets Turnover (zeptoseconds)	0.0	0.0	0.0	0.0	0.0
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Operating Assets Turnover (xattoseconds)	0.0	0.0	0.0	0.0	0.0
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Operating Assets Turnover (zeptoseconds)	0.0	0.0	0.0	0.0	0.0
Operating Assets Turnover (yoctoseconds)	0.0	0.0	0.0	0.0	0.0
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Operating Assets Turnover (zeptoseconds)	0.0	0.0	0.0	0.0	0.0
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Operating Assets Turnover (xattoseconds)	0.0	0.0	0.0	0.0	0.0
Operating Assets Turnover (zeptoseconds)	0.0	0.0	0.0	0.0	0.0
Operating Assets Turnover (yoctoseconds)	0.0	0.0	0.0	0.0	0.0
Operating Assets Turnover (xattoseconds)	0.0	0.0	0.0	0.0	0.0
Operating Assets Turnover (zeptoseconds)	0.0	0.0	0.0	0.0	0.0

**1** **ANSUL**

The element in the background graphs dates to August of 1953 to the present. That was the month and year we dropped our first cylinder of sulfur dioxide out of the stratosphere.

A year later, at our request during the year of intense haze days due to producing a quality-control system for the manufacturing of sulfur dioxide. Today, we are supplying

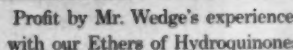
gaseous  $\text{SO}_2$  95.5% of this demand.

Essentially important to our use of fluorine and carbon dioxide has been the growth of our service facilities. We have grown to have five processing plants to serve and maintain a base of installations in the continuous production of sulfur dioxide. This background of demand is important to available for your use.

Finally, there is nothing to suggest our service grows in our research, development, engineering, production, marketing, handling, refining or transportation facilities. And, again, sulfur dioxide is available for your use.

As a company, we are growing and we are growing in our service facilities. We are growing in our service facilities. We are growing in our service facilities.

**ANSUL**



Frank Wedge leads and coordinates the research and development efforts of the company's research and development group, which is located in the Pacific Northwest region of the company.

For the past 10 years, Frank has been working with a number of companies, including the U.S. Navy, the U.S. Air Force, and the U.S. Army, to develop and test new weapons and defense systems. He has also worked with the U.S. Navy to develop and test new weapons and defense systems.

A graduate of the University of Washington, Frank has a Bachelor's degree in Mechanical Engineering. He has also worked for the U.S. Navy, the U.S. Air Force, and the U.S. Army.

**7. ANALYSIS**

A staff of 60 at your service



## ARCH ART, INC.

Philadelphia's most comprehensive art studio

1913 Arch Street LQcust 7-1180

Contact: Tom Considine  
Jack Hebenstreit  
Jos. W. Korninsky  
Paul Sonstein  
Don Swanson

## Philadelphia Art Supply Co.

Philadelphia's most complete stock of art and drawing materials.

- Bourges sheets
- Craftint
- Kemart materials
- Zipatone
- all graphic art supplies

Send for our 200-page catalog on your letterhead

25 S. Eighth St. • Philadelphia 6, Penna.  
Market 7-6655 • Prompt delivery service

## TYPE

Distributors for Foundries the World Over,  
Known for Quality and Design

**CENTRAL TYPE** | 1016 CHERRY STREET  
PHILADELPHIA 7, PA.  
WALNUT 2-3630

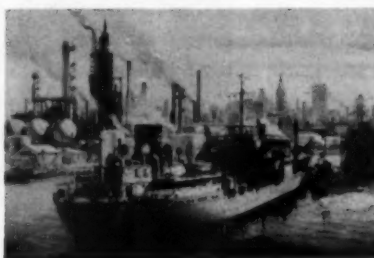
## in Philadelphia

Raw materials are handled

*in Greater Philadelphia... Land of Opportunity!*



PHILADELPHIA ELECTRIC COMPANY



PORT OF OPPORTUNITY

*Active labor-saving port since World War II*

The Philadelphia Electric Company is a leading power utility in the nation. It is a member of the Edison Electric Institute, the American Electric Works Association, and the National Electric Light Association. It is also a member of the Philadelphia Chamber of Commerce and the Philadelphia Association of Manufacturers.

PHILADELPHIA ELECTRIC COMPANY

**Illustration plus** ADs Hugh Genske and Jack Strong designed these Philadelphia Electric Co. ads to use large full color illustrations. Ship pix is by Charles Evers (See August ADSN, page 41) and pipe line art is by Robert Riggs. Agency was Al Paul Lefton.

THE FRESHEST  
CLEANEST FACES  
ARE WASHED WITH RICHARD HUDNUT

## Pink Suds

The New, Softly Scented  
That's More Thorough Than Soap

Wash your face and hair with Pink Suds. It's the new, softest, most thorough face wash ever. It's the new, softest, most thorough face wash ever. It's the new, softest, most thorough face wash ever.

**Freshness personified** Credits for the Richard Hudnut ad go to art directors Hugh Genske and John Dixon, photographer Phil Sterns. Client is Warner Lambert Pharmaceutical Corp.

**PROVED IN THE SULTRY HEAT OF CEYLON!**

RCA Air Conditioners approved by the research and engineering staff of RCA.

**RCA Air Conditioner**

**Pix and caption** RCA air conditioner campaign featured editorial style layout by Hugh Genske and Jack Strong (Al Paul Lefton) and photos by Wendy Hilty. Small pix with captions were teamed with one large picture plus a product picture. Key sales points are boxed. Theme of ads was that the RCA unit proved its worth in such hot spots, literally, as Morocco, Bangkok, Ceylon, etc.

### Phila Club news

Art Directors Show will not take place until early next year. Entries should be submitted by...

start oing in soon.

Louis I. Kahn, architect, was the featured speaker at the season's first meeting. He showed some slides of his work and elaborated on his conception of form and order.

Member Sam Elber has been "found out"! Seems he spent 17 years acting both professionally and with little theater groups. He has been in Brigadoon, Desert Song, Carousel and Showboat. Was Capt. George Brackett in South Pacific at the Valley Forge Music Fair.

#### Philadelphia exhibits O'Sullivan art

The Philadelphia Art Alliance will give Sean O'Sullivan, Ireland's most noted portrait painter, his first American exhibition. The show, on until November 17, will include portraits of Irish, English and American celebrities and a collection of drawings.

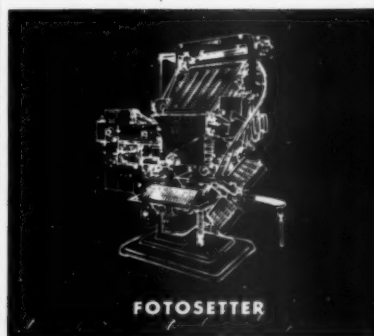


**Just what they needed** These Bond bread cards, featuring slogan "Just what a body needs", were just what the client needed... human interest pix, fast message, pix of package, and the product being enjoyed. AD was Curtis Plow of Philadelphia's Al Paul Lefton. Artist was Howard Scott.

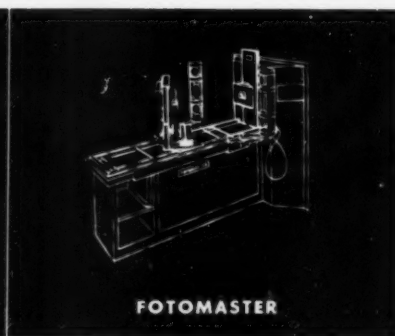
#### Richman adds two

Ed Richman Studios, Philadelphia, has added two to its staff. Herbert Bird, formerly advertising photographer with Anso, has joined the group at the photographic division. Prior to his association with Anso, Bird was with Harold M. Lambert Studios as head photographer and covered the African Invasion as a Navy photographer in World War I.

Richard W. Moore, formerly Suburban Advertising Manager at John Wanamaker, Philadelphia, is now on the contact staff.



FOTSETER



FOTOMASTER

# MAN... WE'VE HAD IT!

## FIVE YEARS OF PHOTOGRAPHIC TYPOGRAPHY

You can't buy experience. You just get it. And being one of the very first shops in the country to recognize the many advantages of setting type on film we can look back on five enlightening years with this comparatively new process.

And pioneering an entirely different method of setting type with new and unfamiliar machines isn't as simple as buying a new automobile and driving away in it, believe us!

More than anything else, it is what we have learned to do with the machines pictured in this ad that will make you completely satisfied with photographic typography and it has also made us one of the outstanding firms in the country for cold composition... as we have been for many years in metal composition.

We'd be glad to tell you more about photographic typography and show you some of the work we are doing.



**TYPOGRAPHIC SERVICE • INC**

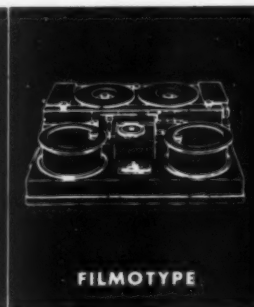
Photo Typography Division

WINSTON BUILDING

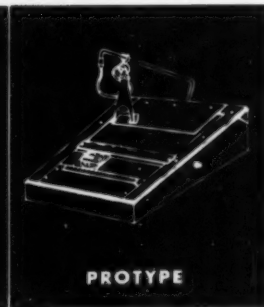
1010 ARCH STREET, PHILADELPHIA • WALnut 2-2968



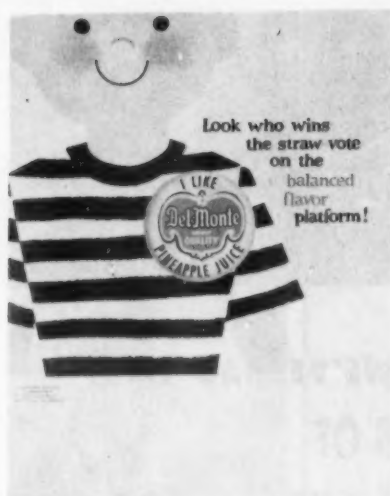
HADEGO



FILMOTYPE



PROTYPE



## case history

*selling*

*the ad*

*to the*

*dealer*

**Problem:** To introduce a new series of *Del Monte* Pineapple Juice consumer advertisements to grocers all over the country.

**Approach:** Since the size of the advertisements was impressive and the ideas so unusual, it was felt *Del Monte* could benefit from calling grocers' attention to these ads as strongly as possible.

It was decided that this could best be done by a series of mailings to the grocers which would arrive before the consumer advertisements appeared in the magazines and hence encourage store displays. The format of the mailings would be kept in the same vein as the advertisements themselves. This was achieved by carrying out the spirit of the advertisements (which were reprinted on the inside of the mailer) on the cover of each piece.

Don Putman, of McCann-Erickson, Inc., was the Art Director. Art work was done by various San Francisco artists.





## what's new

**LETTERGUIDE:** Low cost precision lettering device for the advertiser and/or commercial artist. Scribe works rapidly, is easy to use. Has no moving parts, one adjustable arm. Can enlarge, reduce, slant any templet letter. Can work directly on paper, offset plates, wax stencils, transparent overlays. Has wide range of type styles in size range from  $\frac{1}{4}$ " to  $\frac{5}{8}$ ", and up to 2" in some styles. Guide is \$10.50. Templets from \$10 to \$12. For catalog and price list, Letterguide, Box 99, State House Sta., Lincoln, Nebraska.

**NEW PHOTOPROCESS STYLES:** Quickie showings of three new lettering styles are available from The Headliners, 44 W. 44th St., New York 36. Styles include a Clarendon, Boxcar, and Sherbrooke with italic.

**PHOTORETOUCHING WITH CHEMICALS:** Using chemicals instead of paints produces effects not attainable with an airbrush. Work is invisible and is said to fully retain photographic quality of the print, enhancing textures and sharpening details with no distortion. Technique can be used on black-and-white photos regardless of subject or product. For more data and samples, Jorge D. Mills, 101 W. 42nd St., New York 36.

**NEW TEXTILE COLORS:** Addition to the line of art materials by Talens is Silka Textile Colors. They are claimed not to run, even when used on silk and other thin fabrics. Imported from Holland, these colors come in 20 shades and are permanent and washable. They may be used with airbrush or brush on textiles, wooden ware, celluloid, etc. Manual "Painting on Silk and other Fabrics" is available with a set of the paints. For color chart and manual, write Talens & Son, Inc., Union, N.J.

**NEW CASEIN IMPORT:** "Eta" is a new line of casein emulsion colors recently introduced by Talens & Son. Imported from Holland, they are suitable for brush and airbrush and are permanent, rapid drying and waterproof. May be used for outdoor posters, murals, showcards, decoration, etc. For color chart and information, write Talens Sons, Union, N.J.

**USE OF COLOR SLIDE SEQUENCES:** 8-page booklet, "Notes on Color Slide Sequences as Aids" is available free from Sales Service Division, Eastman Kodak Co., Rochester 4, N.Y.

(continued on page 74)

## THE BEST ARTISTS

for advertising  
or any other  
reproductive use,  
need the best  
photoengraving craftsmen  
to capture on metal  
the subtle excellences  
of their work.

**COLLINS, MILLER & HUTCHINGS, INC.**

333 WEST LAKE STREET,  
AT WACKER DRIVE  
CHICAGO 6, ILLINOIS

AMERICA'S FINEST PHOTOENGRAVING PLANT  
LETTERPRESS  
GRAVURE



a scene  
from a  
television  
commercial  
produced for  
Young and  
Rubicam, Inc.  
client:  
Taystee Bread

the  cartoonists

100 EAST OHIO STREET, CHICAGO • SU 7-2755

**BRUDNO**



BRUDNO ART SUPPLY CO.  
601 N. STATE ST. SU 7 0030 CHICAGO 10, ILL.

richard Seeger

graphic design • Superior 2 9271  
230 E. OHIO ST. CHICAGO 11

## GOOD DESIGN normally starts with good copy.

This is the kick-off for organizing a graphic idea that wraps up text and illustration in one coherent package.

**GOOD TYPOGRAPHY** is the transformation of good text and design into type that fits the message, properly sized, spaced, and set for readability and visual effect.

*To produce outstanding typography and design, you need the right training, necessary equipment and years of know-how.*

### RUNKLE • THOMPSON • KOVATS • INC.

Advertising Typographers • Printers • Lithographers

650 West Lake Street, Chicago 6, Illinois

ANdover 3-0722



WASH

DRY BRUSH

PASTEL

AIR BRUSH

Crescent's No. 100 ILLUSTRATION BOARD makes the Job Easier . . . Better! Send for Samples!

 **CHICAGO CARDBOARD CO.**  
1240 N. HOMAN AVE.  
CHICAGO 51, ILLINOIS

"None but the best"  
**ARTISTS' SUPPLY COMPANY**  
209-215 NORTH WABASH AVE., CHICAGO  
RANdolph 6-8881 ANdover 3-9238

art directors will

**acrolite**

NEW "PEPPERMINT" PLASTIC SPRAY that's RE-WORKABLE and "500" MATTE FIXATIVE for Pastel, Charcoal & Pencil



## what's new

(continued from page 73)

**WET-IN-WET OIL PAINTING:** Sixteen page brochure on "Wet-in-Wet" oil painting, by Ludolfs Liberts, with full color cover of his study of "Paris at Night" and progressives of the various steps in painting it. Write Dept. AD, Michael M. Engel, 460 W. 34 St., NYC 1.

**NEW PAINTING MEDIUM:** Res-N-Gel oil painting medium, manufactured by F. Weber Co., is described in a brochure from the company, Philadelphia 23, Pa. It is a concentrated full-strength colloidal synthetic resin gel ready for mixing on the palette with oil colors.

**NEW COLOR PRINT PAPERS:** Kodak Color Print Material Type C is for prints from Ektacolor negatives, and Kodak Color Print Material Type R is for prints from Ektachrome and Kodachrome transparencies. More information may be had from dealers.

**CHARCOAL WHITE DRAWING PENCIL:** Chalk-white, this new drawing pencil is said to be soft enough to cover side areas, yet firm enough to obtain fine details in charcoal drawings. It goes on over black charcoal as highlight medium. It is claimed to erase without smudging and leaves no deposit on the paper. It can be fixed without running or fading. It is one of the pencil line of General Pencil Co.

**SLIDES AND FILM STRIPS:** Kodak data book helps photographers in transforming flat copy and photographs to a filmstrip or slide sequence. Covers step by step procedure in detail, with accompanying technical data. 52 pages. Publication S-8, Eastman Kodak Co., Rochester 4, N.Y. 50c.

**PHOTOGRAPHIC SERVICE DEPARTMENTS:** Kodak data book tells how to organize and operate photographic service departments. A 60-page aid for industrial photographers. Publication No. P-17, Eastman Kodak Co., Rochester 4, N.Y. 50c.

**MACROPHOTOGRAPHY:** Nikon Macro-Copy Outfit includes copying unit, sliding arm upright post, base clamp, extension tubes, micrometer focusing mount and a portable hardwood case that doubles as a baseboard. \$175. Nikon Inc., 27, 5th Ave., New York 16, N.Y.

(continued on page 75)

## what's new

(continued from page 74)

**BLOCK PRINTING INKS:** Talens & Son, Inc. has just introduced two new lines of Block Printing Inks in 1" x 4" studio tubes.

Available in ten vivid hues, they may be had in either an oil or water base, and should prove ideal for all block printing purposes, the oil base inks particularly for handprinting on textiles.

These brilliant, permanent inks have excellent consistency and tinting strength, and print beautifully. Talens & Son, Inc., Union, New Jersey.

**GRAPHIC ARTS HANDBOOK REVISED:** Kodak's revised graphic arts handbook is designed to give graphic arts craftsmen information on use of photographic materials, processes and techniques. Copies are available at dealers at \$4.00 each.

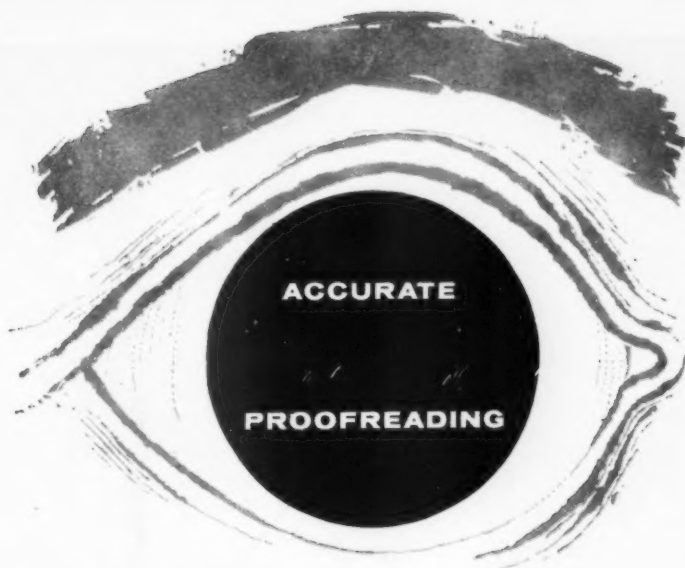
**NEW MFG. DIRECTORY:** 1956 directory of New England manufacturers, published by George D. Hall Co., Boston, lists some 14,000 mfg. establishments in New England.

**KNOB RULER:** Fairgate Rule Co. announces a new 12" ruler with a knob in the center for manipulating on artwork. It is both rigid and resilient, made of hard aluminum. Sells for 50c. For information, The Fairgate Rule Co., Cold Spring-on-the-Hudson, N. Y.

**NEW SWISS LENS.** Macro-Kilar 40mm f/3.5 camera now available with the Swiss ALPA 35mm single-lens reflex camera for general use, wide angle shots and close-up photography. Allows focusing from infinity down to 4" distance, or 2" without accessories. This gives the subject-to-negative ratio of up to 1:2 or 1:1. Distributor is Karl Heitz, Inc., 480 Lexington Ave., NYC 17.

**BOOK OFFERED FOR FREE TRIAL.** "Bullard's Alphabets" is now being offered on a 10-day free trial basis. The specimen book contains 536 pages of type faces, including 2200 fonts of Lino, Mono and Ludlow and foundry type, from 4 to 144 pt., with complete alphabets in upper and lower case and sample paragraphs of each. Over 60 photolettering styles are shown. Its many other features may be examined before purchase with this offer. Write H. O. Bullard Inc., 150 Varick St., New York 13, N. Y.

(continued on page 76)



**PART OF A COMPLETE TYPE SERVICE**

**AT Monsen**

CHICAGO 11  
22 East Illinois Street

LOS ANGELES 15  
908 South Figueroa Street

WASHINGTON 1, D.C.  
509 F Street, N.W.



**THOMAS DESK** for architects, designers, engineers and artists. Available in various models.

J. B. THOMAS CO.

1550 Euclid St., Santa Monica, Calif.

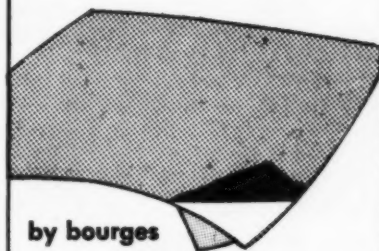


**DOUG SMITH, INC.**

A complete placement service  
of Ad men, for Ad men... by an Ad man  
who has worked in all the jobs himself  
for over 20 years

333 NORTH MICHIGAN AVENUE • CHICAGO  
FRanklin 2-3280

**A New and Better Way!**  
**COLD MOUNT**  
Easy-to-Use Mounting Film



by bourges

Let us introduce you to a product that seems sure to become standard equipment in every studio and art department. This two-sided adhesive film with the backing sheet on either side needs no heat application to permanently mount artwork, proofs, mechanicals, etc. Give this new method a try... you'll be glad you did.

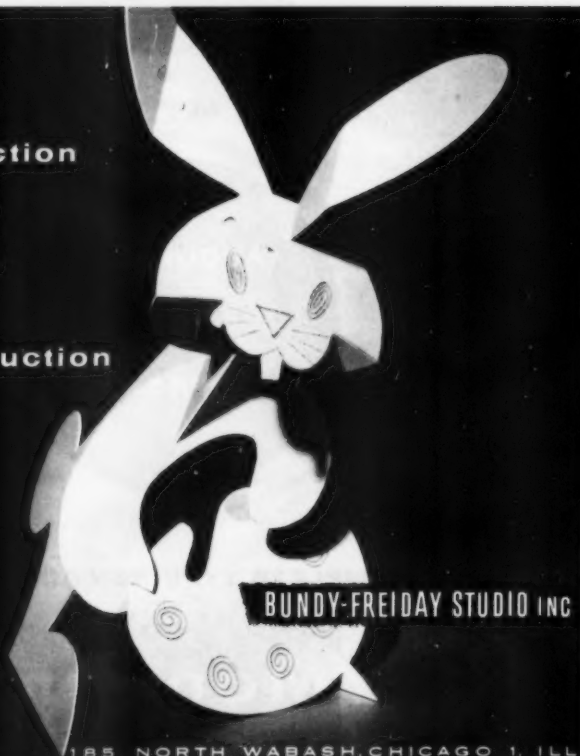
10x12" sheet \$ .35  
20x24" sheet 1.25

176 N. Wabash Ave., Chicago 1, Ill.

PHONE Financial 6-4395  
ARTISTS MATERIALS  
DRAFTING SUPPLIES  
HOBBY CRAFTS

The **E** LAX Company

our  
better  
**production**  
service  
assures  
better  
**reproduction**



**BUNDY-FREIDAY STUDIO INC**

185 NORTH WABASH, CHICAGO 1, ILL

photography

**PETER JAMES SAMERJAN**

830 NO. FAIRFAX AVE., HOLLYWOOD, CALIF. 3-2940

*Tried it yet?*



**A New PRODUCT**  
the ONLY one of its kind on the market  
MARKS LIKE PENCIL • ERASES LIKE PENCIL  
WAXLESS • GREASELESS • ECONOMICAL  
TAKES INK AND WASH PERFECTLY  
BOXED ROLLS 12½" x 12"

WINSOR & NEWTON INC. Distributors

**FAIRGATE**

ALL LENGTHS TO 60"

**HARD ALUMINUM**

FEATURING IN ALUMINUM

36" Graduated St. edge	2.00
24" Graduated T Square	\$5.00
24" Graduated 45° triangle	7.50

plus full range of sizes at your dealer's

**THE FAIRGATE RULE CO.**  
Dept. AA Cold Spring, New York

## what's new

(continued from page 75)

**TYPE, SYMBOL CATALOG.** Catalog showing of Craftint's complete line of shading, symbols and alphabets is available from Craftint Mfg. Co., Cleveland 10, Ohio. These art mediums are self-adhering, non-fading. They come in sets of acetate sheets and are also available on a permanent type resin-base, pressure sensitive adhesive. Full information and illustrations are given in the catalog.

**CARTOON SWIPE FILE.** Catalog of cartoons available for swipe file purchase can be had from Cartoonists Market Letter, Box 187, La Habra, Calif. Cost is \$5, each.

**PORTABLE TRACING UNIT.** Porta-Trace provides fluorescent lighting through a plexiglass top. It may be used for opaquing, retouching, stripping-in, viewing transparencies, tracing artwork, color separations, etc. Flush top, low height (13½"), rubber feet to prevent slipping are some of the features of the unit. Five models are available with tracing surfaces from 10½ x 17¼ to 23¼ to 35¼. For further description, write A. F. Gagne, Jr. Assoc., 11 Chestnut St., Binghamton, N. Y.

**TYPE TREND.** "Type Faces At Work" is the title of a new leaflet prepared by Mergenthaler Linotype Co., 29 Ryerson St., Brooklyn 5, N. Y. It reports trends in type preference that have been established over the years. Data was obtained from a study of winners of the annual AIGA Textbook and Fifty Books Exhibitions. The most popular types are listed.

**PROJECT-O-MATIC** is a new automatic 2 x 2 and Bantam slide projector. Projection of slides is full forward or reverse. When projection in sequence is desired, each slide is first moved into projection position and then returned to its proper tray slot and the next slide automatically projected. A visual slide selector window aids selection of slides in numbered trays. Trays accommodate 30 slides in any type of mount, intermixed if desired. For info, Viewlex Inc., 35-01 Queens Blvd., Long Island City 1, N. Y.

**CHRISTMAS CARD DESIGN.** Booklet from Koehler Associates describes their service and shows several of their Christmas card designs, chiefly three dimensional. They specialize in Christmas cards for business and industry. Karl Koehler is the designer. Address at Coopersburg, Pa.



## news

(continued from page 38)

### SI presents 50 paintings to U. S. Air Force

As part of its project of providing an art history for the new Air Force academy, the Society of Illustrators has presented fifty more paintings to the Air Force. These were paintings done by SI members on a volunteer basis.

Those whose works are presented in this presentation are Carl Broemel, Robert McCall, Herbert Mott, Kenneth Figg, Woodi Ishmael, John Pike, Hardy Gramatky, Arthur Fuller, C. C. Beall, Donald Teague, Charles Mazoujian, Elmore Brown, Carl Setterberg, Howard Hardy, Leonard Steckler, Warren King, Robert Handville, Alex Leydenfrost, Robert Koehler, Mario Cooper, and Stan Galli.

### N.A.I. exposition enlarges scope for '56

The National Advertising Industries Exposition, the new non-media advertising show held last June in Chicago, will consist of three times the number of exhibitors in the 1956 show in January. Show will be held at the Morrison Hotel in Chicago, January 29 to February 1.

According to L. Wm. Baker, managing director, the show envelopes more than 30 different non-media industries in the advertising field.

Among the new features will be a Graphic Arts Reproduction Center, a Screen Process Printing Center and a Radio, Film, TV and Transcription Production Center. There will also be many educational exhibits sponsored by colleges, clubs and associations.

### California artists win cash awards

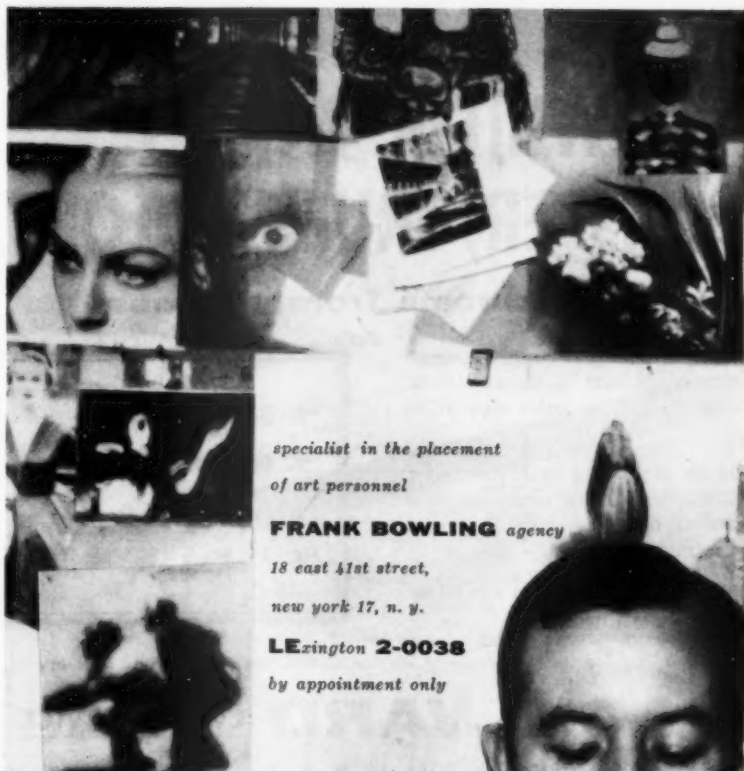
Three artists have received awards from the Santa Barbara Museum of Art in the First Pacific Coast Biennial Exhibition. Judged the best three were Leon Goldin, first award of \$500; William Brice, second award, \$300; and Lundy Siegfried, third award of \$200. All winning entries were oil paintings.

### Five new mags bow

Undaunted by rising costs of publishing, five new magazines have entered the market.

*The American Salesman*, designed to improve selling techniques and make the salesman and the public more aware of his crucial role in distributing the record goods produced in this country, began publication in September. It is

(continued on page 78)



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*helen Gee*

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## news

(continued from page 77)

digest size. No advertising will be carried in the first four to six issues. Present circulation is 35,000 and is expected to rise to 100,000 by January. American Salesman Inc., 49 W. 57 St., New York 19. Publisher is Michael Gore; editor is Dr. Frank Kingdon.

Seaway is a new magazine due in December. It will cover eight states and two Canadian provinces with news, articles and pictures about the areas near the St. Lawrence seaway site. To be bi-monthly, it is published by Gralla Publishing Co., 20 W. 43 St., New York 36.

Another Gralla Publication is *Kitchen Business*, a new monthly for dealers, distributors and manufacturers of modern kitchens. Editorial materials will concern ideas, products and techniques useful to dealers in selling and installing kitchens, fixtures and accessories for the kitchen.

*Resident Physician* is aimed at the young doctor who has just finished school and internship and is faced with the problems of specialization. Now bi-monthly, the magazine will become monthly in January. Publisher of this digest size publication is Resident Physician, 676 Northern Blvd., Great Neck, N.Y.

*National Retailer* provides news and information about the small items field—housewares, variety merchandise, toys, novelties, notions, etc. First issue was September. Publisher is Catalog Publishing Corp., 198 Broadway, N.Y.

### Marlboro package gets credit for sales increase

The new Marlboro cigarette increase in sales from 1/10 of 1% of the market a year ago to 3% this year has been attributed to the new package, according to A.E. Murphy, executive director of the Folding Paper Box Assn. The box is one-piece, crush proof with a flip top.

### Walter Benser lectures on color photography

Walter Benser, Europe's foremost photographer-journalist-lecturer, will discuss and demonstrate the "35mm Magic" of color photography in 45 American cities. This is Mr. Benser's first lecture tour in the United States.

He will be at Hunter College in New York December 12, 13 and 15. Schedule of other lectures may be obtained from E. Leitz, Inc., 460 Fourth Ave., New York 16.

(continued on page 79)

## news

(continued from page 78)

Mr. Benser will use two giant 12 foot screens on which he flashes color slides for comparison and discussion. He will lecture on lenses, perspective, position of the photographer, attitudes, etc. He speaks primarily to the amateur photographer.

### Artists gain new protection with revision of copyright controls

The Universal Copyright Convention, sponsored by the United Nations Educational, Scientific and Cultural Organization, gives artists, authors and musicians a measure of protection of their work not known for many decades.

Under this document, reciprocal copyright controls will safeguard the interests of artists in foreign reproductions of their work on the same basis as citizens of the countries that have ratified it to date. Protection will endure for a minimum of 25 years, either from the time of the first publication of the work or from the death of the artist. The artist is guaranteed a reasonable fee from the user of his work for translation rights and prohibits translations made without his authorization.

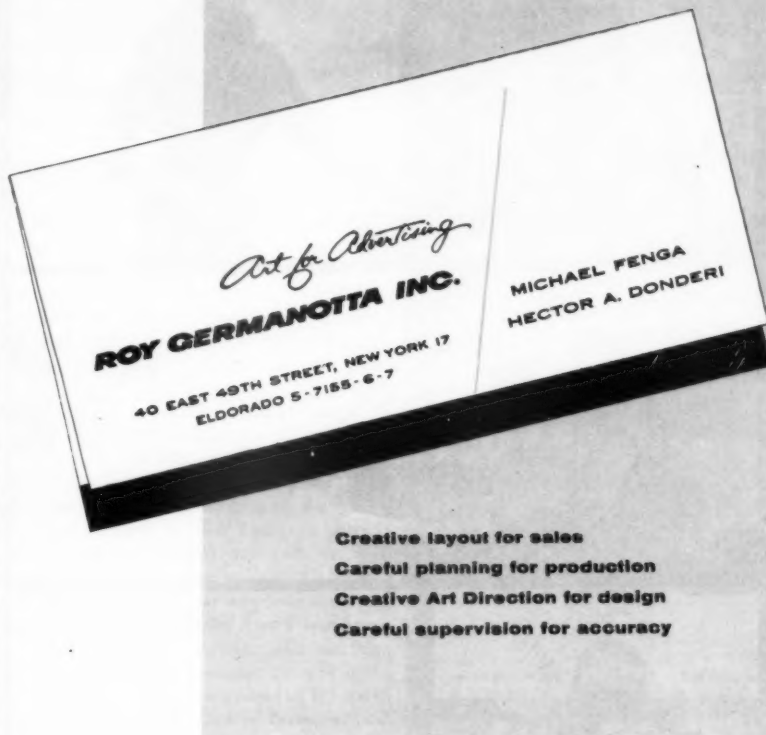
Regulations have been simplified to accord recognition in all ratifying nations to the symbol ©, printed on each work together with the artist's name and the date of the first publication.

Compliance with the usual formalities will still be required—such as registration, notarial certificates and payments of fees.

### Sales promotion show to be seen in three cities

A new trade show, called the Sales Promotion Show, will get underway in Miami's Municipal Auditorium on February 14, 15 and 16. Following Miami, the Show will move to Boston's First Corps Cadet Armory on March 6, 7 and 8, and then to Philadelphia's Bellevue Stratford Roof on March 13, 14 and 15.

The Show is sponsored by Orkin Expositions Management, 19 W. 44 St., New York 36, N. Y. Applications for exhibit space are open to advertising specialties, art services, contest planners, letter shops, direct mailers, etc. The Show will cover the five basic functions of sales promotion analysis, creation, production, stimulation and distribution and will graphically demonstrate these functions and show the various techniques and methods used. ●



## RETOUCHING

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CI-6-4894

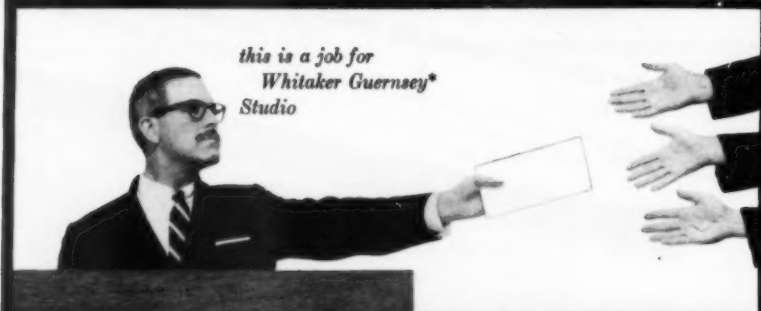


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## trade talk

### ART DIRECTION BALTIMORE: Robert J. C. Engel from Fuller

ler & Smith & Ross, N.Y., to Applestein, Lester & Gelnick . . . BEVERLY HILLS: Ben Sussman, former AD with Valley Times, to production manager, Byron H. Brown, Staff . . . BOSTON: Louis Panarelli to Harold Cabot & Co. . . Donald E. Clark named associate AD at Hoag & Provandie . . . DETROIT: James V. Hastings named Vice President at Campbell-Ewald . . . Frank Dickinson named AD at Patten-Gille-Beltaire, Inc. . . HONOLULU: David J. Renning named AD at N. W. Ayer . . . MIAMI: Jack Wood, AD and Bob Valde, artist, of Coral Gables won first and second prize in International poster competition with posters for National Airlines . . . MINNEAPOLIS: Thomas W. Donovan and Robert F. Hesdorfer named ADS at Kerker Peterson Hixon Hayes . . . Ed Hall now AD at Campbell-Mithun . . . NEW YORK: Edmund D. Smith named assistant AD at John Mather Lupton . . . Salvatore L. Tortora new AD at McManus John & Adams. From BBDO . . . Cunningham & Walsh's Joe Messner was featured in recent agency ad in "The Man From Cunningham Walsh" series . . . And Anderson & Cairns ads, playing up their key personnel, called the ad world's attention to Ev. (Everett Hencke), head AD . . . DeWolfe Hotchkiss, after 10 years freelancing, named AD at John Mather Lupton . . . Leo Sternberg is AD at Jerry Hammer Associates . . . Fred Spiegel and John Bindrum, Metro Associated Services Ads, addressed Advertising & Sales Club of North Jersey . . . William Feuerhake, from Doherty, Clift & Steers & Shenfield to Kenyon & Eckhardt . . . Peter R. Palazzo, I. Miller wholesale div. AD, handling retail division too . . . Milton Feinstein from Mojed Hosiery & Lingerie to Michael Newmark Agency . . . AD Joseph Shaw named VP at Franklin Bruck agency . . . Mortimer Stark from AD for Warner Corp. to account executive, Ross Advertising Art . . . Eugene V. Hasold named AD of J. M. Hickerson . . . PHILADELPHIA: Morris Guariglia from Geare-Marston to Harris D. McKinney, Inc. . . Charles S. Hayden, N. W. Ayer AD on the Blue Bell Wranglers (blue jeans) account gets the feel of the product, but good. He ropes calves in a nearby rodeo and wears you-know-what . . . SAN FRANCISCO: M. R. Briggs from MacFarland-Aveyard (Chicago) to Sidney Garfield & Associates . . . SPRINGFIELD, MASS.: Jay H. Cox from George Mohr Studio (N.Y.) to Wm. B. Remington Inc. . . WASHINGTON, D. C.: James W. Steele to AD for Lewis Edwin Ryan Advertising . . . Paul Dunbar from Assistant AD at Henry J. Kaufman to free lancing at 1129 Vermont Ave. . . Robert Thomas, formerly AD at Admas, to Walton and Hoke . . . Bill Guillet becomes assistant to Bill Highberger, U. S. News and



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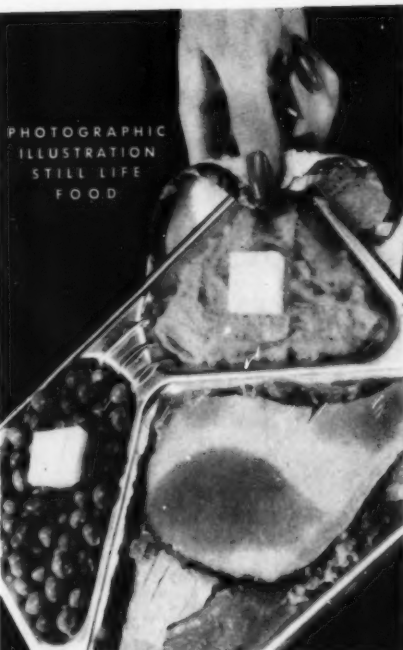
## trade talk

World Report . . . Tom Huestis to Nations Business . . . Phil Kronas to Kiplinger's circular promotion and sales dept. . . . Lee Gerlich now free-lancing.

### ART & DESIGN CLEVELAND: Jack Conyers to the art staff

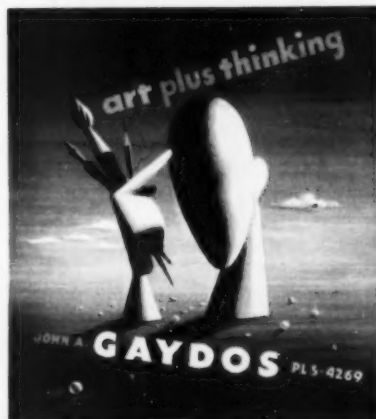
at Meldrum & Fewsmith . . . **Pete Tomko**, formerly of Stewart-Tomko Inc., to 1303 Prospect Bldg., as **Pete Tomko Studio**, with expanded facilities and additional staff . . . DETROIT: **Schneider Studios** is now at new quarters, 15600 Puritan Ave. . . . LOS ANGELES: **Bill Garell** has joined Spielman Studios as California Sales Rep. . . . that building barricades can be used for promotion and be beautiful was demonstrated by those erected by Lanz. Devised by **Cal Freedman** of Cal-Art Associates, they serve as "show windows" during remodeling of the retail store. The Lanz heart motif, with fashion figures in photo blowups keeps bringing customers in during the alteration period . . . NEW YORK: **Hal Zamboni & Associates** is redesigning Nassau, Westchester, and Greenwich telephone directory covers that are being released this Fall . . . **Don Taff**, ad designer formerly with E. R. Squibb & Sons, now located at 101 Park Ave., MU 5-2582 . . . **George Tscherny**, formerly and Associate and Head of the Graphics Department at George Nelson & Associates, has opened a graphic design studio at 220 E. 46th St. . . . MU 7-7290 . . . **Phillip Stahl** to 10 First St., Pelham. Is publishing Christmas Card designs by **Enrico Arno**, **Walter Einsel**, **Hans Moller**, **Hiroshi Ohchi**, **Bill Sokol**, and **Paul Standard** . . . you can reach **Lester Beall** via a New York phone, CI 6-1611. He'll answer from his studio at Dumbarton Farm, Brookfield Center, Conn. . . . **Caru Studios, Inc.**, 93 Nassau St., has named **Andrew Smith AD** . . . **Dorothy Kotzen Studios** has added space, talent and facilities, is now at 147 E. 50th St., PL 3-4950 . . . More than 50 **Rockwell Kent** painting, lithographs, and wood engravings were shown at Art of Today Gallery the last two weeks of October . . . OAKLAND, CALIF.: **Kaiser Graphic Arts** has added designer **James R. Wainner** to its staff. **KGA's Price Burlingame** will rep illustrators **Masami Miyamoto** and **John Lewis** . . . PHILADELPHIA: **Richard W. Moore** to contact staff of **Mel Richman Studios**, who also added **Herbert Bird** to the photographic division . . . SEATTLE: **Studio Art** gave a job away, free. It was the 1000th job completed by the studio, celebrating its first anniversary. Happy client was **The Seattle Times** . . . TOLEDO: **William A. Folger** has replaced **Les Glasener** as partner in **Coen & Folger**, formerly **Coen & Glasener** . . . WASHINGTON, D. C. . . . **Colortone Press** opened an "Idea Library" with research and reading material as well as a monthly art exhibit . . .

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CAMDEN 1, N.J.  
**HUNT PEN CO.**  
Send 6¢ in stamps for large charts on lettering.

## trade talk

**AGENCIES** Gregory Ruffa Adv. now at  
201 E. Fifth St., Plainfield,  
N. J. . . . Little & Co. now at 3719 Wilshire  
Blvd., L. A. . . . Gaynor & Co. merged with  
Colman, Prentis & Varley and is now known  
as **Gaynor, Colman, Prentis & Varley** . . .  
**Reid, Decker & Stocki** has been formed to  
succeed Mercready, Reid, Handy & Van  
Denburgh, Newark . . . **William Nicosia**  
moved to larger offices at 250 W. 57th St. . . .  
**Daniels & Co.** organized in Boston at 126  
Massachusetts Ave. . . . **Simon Adv.** and  
**Lionel Adv.** merge to become **Lionel & Simons**,  
with offices at 5444 Hollywood Blvd., Holly-  
wood . . . **Jack Trustmas Adv.** from 9647  
Vaughan to 8720 Chicago Blvd., W. Detroit  
... **Grant Webb & Co.** moved to 509 Madison  
Ave., New York . . . **Peck-Adams** opened at  
721 Main St., Hartford . . . **Bryan Houston**  
moved to 730 Fifth Ave. . . . **Larson-Whitting-  
ton Assoc.** formed at 339 S. Robertson Blvd.,  
Beverly Hills, Calif. . . . **Wesley, Heyne & Cucca**  
opened at 333 N. Michigan Ave., Chicago . . .  
**Cody Adv.** formed at 30 W. Washington,  
Chicago . . . **Smith, Hagel & Snyder** is now  
known as **Sm'th, Hagel & Knudsen Inc.**, with  
the addition of **William Knudsen** as Exec.  
V.P.

**ADVERTISING PROMOTION** Thomas J. Delaney to  
director of advertising  
and sales promotion of White Motor Co.,  
Cleveland; formerly with White's Autocar  
division . . . **Thomas B. Humphrey** upped to  
AM of Canadian operation, General Mills,  
Toronto . . . **Jack W. Minor** promoted to sales  
manager in charge of advertising, merchan-  
dising and related sales activities, Dodge  
division, Chrysler Corp., Detroit . . . **Charles  
DeMatteo** upped to AM of Mastic Tile Corp.,  
Newburgh, N. Y. . . . **Shepard Henkin** named  
director of sales promotion, Universal Match  
Corp. . . . **Arthur John Hocking** to manager of  
advertising and sales for footwear and gen-  
eral products division of United States Rub-  
ber Co. . . . **Don McAnnally** now SPM, L.O.F.  
Glass Fibers Co., Toledo . . . **John Veckly** to  
United States Steel Corp. as assistant director  
—administration in the advertising division  
... Wildroot Co. named **J. Ward Maurer**,  
V.P. for advertising . . . **Social Research Inc.**  
moved from 10 E. 49th St. to 270 Park, PL  
3-7658 . . . **Henry W. Bajak** to SPM for phar-  
maceutical products, fine chemicals division,  
American Cyanamid Co., New York . . . **G. J.  
Lawrence**, formerly SPM and assistant ad  
director of Bigelow-Sanford Carpet Co., to  
Alexander Smith Inc. as director of adver-  
tising . . . **George B. Rooney** now AM, White  
Laboratories, Kenilworth, N. J. . . . **John W.  
Hall** to director of advertising and sales pro-  
motion, National-United States Radiator Corp.  
... **Edward Kantrowitz** promoted to assistant  
to the v.p. in charge of marketing at Emerson



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CARFIELD 1-0822

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## trade talk

Radio Phonograph Corp. . . . **H. George Wolfe** to AM, chemical division, Merck & Co. . . . **Richard S. Douglas** appointed director of advertising and sales promotion at Fieldcrest Mills, Inc. . . . **Alfred L. Plant** made AM, Block Drug Co., Jersey City . . . **Gerald M. Schlander** to AM of St. Regis Paper Co. . . . **Frank J. Daniels** to AM, Durkee Famous Foods Div., Glidden Co., Cleveland . . . **Miss Lillian Heerman**, formerly AM for Saks Fifth Ave., named sales promotion and advertising director at J. P. Allen, Atlanta . . . **J. H. Weisgerber** named manager, advertising and public relations, Pittsburgh Steel Co. . . . **Kenneth F. Yarbrough** to AM and SPM, General Electric Co., New England district . . . **W. T. Egan** now director of packaging at Colgate-Palmolive Co., Jersey City . . . **Marshall Clark** from Benton & Bowles to director of advertising, Scott Paper Co., Chester, Pa. . . . **Alfred Zelt** to head of the Publishing Placement Division of Central Registry Placement Agency, 36 W. 44th St., New York; agency specializes in advertising and publishing placement.

**ACCOUNTS** **Murine Co.** from BBDO to J.W.T., Chicago . . . **Procter & Gamble** to Compton Advertising . . . **Nettie Rosenstein Inc.** now at Anderson & Cairns, New York . . . **Northwest Orient Airlines** from Cunningham & Walsh to Campbell-Mithun, Minneapolis . . . **Norma Pencil Corp.** to Fein & Kaplan . . . **Glamorene** now handled by Product Services, New York . . . **Esquire Sock** division of Chester Roth Co. to Daniel & Charles . . . **Pepperidge Farm** to Ogilvy, Benson & Mather . . . **Sullivan, Stauffer, Colwell & Bayles** now has the **V. La Rosa & Sons** account . . . **Medaglia D'Oro** to David J. Mahoney for all English-speaking ads . . . **L. H. Hartman** gets **Dubonnet** . . . **Calvert Reserve** goes to Grey Adv. . . . **Breyer Ice Cream** from McKee & Albright to Lewis & Gilman, Phila. . . . **Bristol-Myers** to BBDO . . . **Marsteller-Rickard** named agency for **Hanson Chemical Equipment Co.** . . . **Axelsson Mfg. Co.** to Charles Bowes Adv. . . . **American Type Founders** named **Doyle, Kitchen & McCormick** . . . **Grant Adv.**, Miami, named agency for **Douglas Laboratories** . . . **Smith-Valspar Marine Division** of The Valspar Corp. appointed **Geare-Marston Inc.**, Phila., and New York as its advertising agency . . .

**CAMPAIGNS** **Brown-Forman Distillers** features a new decanter and gift carton for its Old Forester and is using a biggest-ever push for them and for Early Times; Agency is Ruthrauff & Ryan . . . **Sylvania** is driving for its TV sets, radios, hi-fi phonographs; J.W.T. . . . **Old Dutch coffee** is using Peck Advertising for its biggest campaign . . . \$500,000 campaign scheduled

## Studio I. Q.

An Art Director once confessed to us, "I used to confuse *talent* with *I. Q.* But after having my ears pinned back a few times, I began to take studio talent for granted and concentrated on finding studio I. Q."

Pressed for a definition, he said "I. Q. in a studio means *service*. It means absolute promptness, dependability and intelligent interpretation. Plus, of course, the talent that you have to have to be in business."

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Art and Photography

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LExington 2-1980



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ADVERTISING DESIGNER  
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Landscapes  
Paintings  
Religious and  
non-Religious  
Sports

Camera Clix

19 WEST 44th ST., NEW YORK 36  
MUrray Hill 7-6112

## trade talk

for **Fur Frost** through Kastor, Farrell, Chesley & Clifford . . . National Paper Products expanding its advertising and merchandising for **Swanee Tissue**, which has been repackaged by Lippincott & Margulies; Hilton & Riggio is the agency . . . **Schenley Import Co.** is planning an intensive magazine drive through L. H. Hartman Co. to push sale of Canadian MacNaughton whiskey . . . **Norge** laundry line for 1956 introduced to consumers in heavy newspaper advertising in more than 100 key markets . . . Another new decanter for **Four Roses**, Frankfort Distillers, will be introduced at Christmas and will be promoted lavishly . . . **Mueller Macaroni Products** "tops for taste" campaign for this year will be the largest in its history; Scheideler, Beck & Werner Inc. is the agency . . . 1956 **Lincoln** car will be introduced by the most extensive campaign in its history with an increase in the budget of 25% over last year; Al Paul Lefton is the agency . . . One million dollars will go for **Roto-Broll** advertising between Oct. 1 and Christmas; all media . . . Extensive drive for **Panelyte** division of the St. Regis Paper Co. . . **Winchester-Western** division of Olin Mathieson Chemical Corp. plans a heavy campaign this fall . . . **Charles Antell** will bring out a new liquid makeup with a \$2,000,000 campaign . . . **Sanford Carpet Co.** has a drive on for its Dixieland and Syncopation rug designs . . . **National Shoes** has a record-breaking drive on for its women's lines and children's shoes . . .

## PHOTOGRAPHY

**Bernie Cleff**, Philadelphia, got two

credit lines and six pages in the Sept. issue of *Cosmo* in a picture story called "The Live Audience" . . . Dorothy and Herb McLaughlin have formed a \$600,000 photographic corporation known as Arizona Photographic Associates Inc. It will provide photographic coverage throughout the West for national manufacturing firms and national advertising agencies, the group includes **McLaughlin & Co.**, **Ziegler Photography**, **Central Laboratory** and **APA Photo Library** . . . **Gillette Elvgren**, Chicago artist, chose **John Meredith Studio**, L.A., for production of 16 shots to be used on 1957 calendars . . . **Eastman Kodak** has supplied grants to several institutions whose students are among those employed by Eastman. These schools will receive \$500 per year per student, based on the number of the school's students that came to work at Eastman five years ago. Eastman's current educational program also includes fellowships, grants to several educational organizations, research grants and funds for special grants . . . **Gordon Tenney** and **Joe Covello** have swapped jobs and apartments for a few months (Houston and New York respectively) . . . **Frank Horvat** will accept assignments

*Quality*  
**FLEXICHROME**  
*Printers*

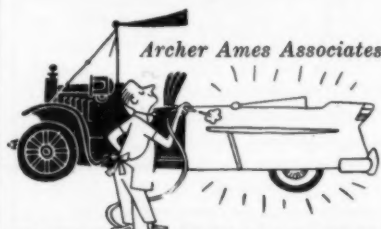


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*Black & White & Color*

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## trade talk

everywhere in Europe. He's in London; contact Black Star, 420 Lexington Ave., New York . . .

**TELEVISION** **Animation Inc.**, producers of animated TV commercials and Musical sound tracks, moved to larger quarters at 8564 Melrose Ave., Hollywood 46 . . . **Eric Pomerance** has been named New York rep for Animation Inc., Hollywood . . . **Hendrik Boersma Jr.**, v.p., McCann-Erickson, from new program development to director of TV and radio planning . . . **Storyboard Inc.**, Hollywood, opened a New York office at 35 W. 53 St. with **Gene Delitch** as creative director . . . **Rodney Albright** to Sullivan, Stuffer, Colwell & Bayles as tv production supervisor . . . **Benjamin A. Colarossi**, formerly with Biow, Beirn & Tiogo, to the radio-TV department of Geyer Advertising as TV art director . . .

**MEDIA** **Arts Digest** has been incorporated with a new magazine, **Arts**. Publisher is Jonathan Edwards. It will carry four and eight color pages . . . **Ceramic Age** has been purchased by Pinover Publications.

**PERSONALS** **Bernie Cleff** recently married and flew to San Juan, Port-au-Prince and Montego Bay for a nine-day honeymoon . . . **Mick Goessling**, AD for U. S. Gypsum publications division, is the father of twin boys; grandfather is Jim Cleary of Roche, Williams & Cleary, Chicago . . . **Barbara E. Gold**, in the art department of Street & Finney, married David L. Fineberg in West Hartford, Conn. . . **Willi Baumelser**, German Painter died in his native town of Stuttgart. He was an avant garde abstract artist banned by Hitler . . . **Calvin McKown Hoke**, president of Walton & Hoke, died September 4 at the age of 52. He was best known as a designer and lettering man who later became an AD . . . **J. Russell Williams** of Nugent Williams Studios, Chicago, died at the age of 38 in an automobile accident. He was a member of the Art Directors Club, Artists Guild, Association of Art Studios in Chicago and Society of Typographic Artists. ●

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## IDC highlights

(continued from page 22)

be ashamed to be measured against the achievements of other ages."

Albert Eide Parr is Director and trustee of the American Museum of Natural History. Speaking on problems of the city-scape, he emphasized the need for "Integration of design in order to create an harmonious and enjoyable, as well as efficient, setting for human life."

"None of us," he declared, "who have to live or work in the strident, clashing, ugly and dynamically inadequate environment of nearly all our cities can fail to appreciate the urgency of this need... the harmony we seek should not be that dreadful harmony of uniformity that has characterized so many city and suburban attempts to improve the accommodations rather than the life of man. It must be a harmony of diversity... we always hear of the beautiful harmony of nature, but usually tend to forget that it is based on far greater diversity of forms, or of styles if you wish, than the total range of all that designers and artists, good and bad, have ever attempted through the whole history of all human civilization."

Mr. Parr cited, as a stumbling block to diversity in architecture the absence of architectural identification with specific purposes. A building may house a bank on one corner, a restaurant on another, and perhaps change over to different kinds of tenants a few years later. "The owner can therefore no longer build to fit his own specific habits, needs, and desires, but must design for the least common denominator of all possible users with the loss of all individual characteristics of architectural expression." A villain in the piece is multiple occupancy for revenue from diverse sources. Another block to architectural diversity is future salability, and still another is commercial competition. "If one store succeeds in drawing the customers by a glaring and actually unpleasant treatment of its facade, others are forced to follow the example if they wish to stay in business."

Commenting on public and institutional architecture, Mr. Parr cites the defeatist attitude among architects and designers and the conservative and cautious policies among public officials. He asks, "Is there any real and practical necessity for this, other than esthetic and political timidity?" In public architecture, he points out, "Not one of the valid deterrents of boldness in private construction applies to public and institutional buildings. There is no multiple

(continued on page 87)

## ARTISTS

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## IDC highlights

(continued from preceding page)

occupancy in the sense of occupancy for different and unrelated purposes. The hospital and the post office, each, serves its own purposes only. There is no uncertainty about future ownership. Permanence of function is assured, and financing does not depend on salability. Competition is excluded. . . Is there any real reason why local pride should have to seek its sustenance more from bridges than from buildings, simply because the engineers have to be bold to accomplish their task, while the creative imagination of architects can be kept in restraint by official timidity and conservative cautiousness?"

Mr. Parr emphasized public architecture at length because he is "convinced that it is only by moving the design of public buildings from the rearward to the front lines of architectural progress that we can achieve that harmony without uniformity that is so badly needed."

"The development of harmony without uniformity can only be achieved through a slow process of natural growth. It therefore requires focal points of a quality and esthetic power that will demand consideration in the design of other structures, while being sufficiently distinctive in purpose and character to prevent mere imitation,—and capable of enduring long enough to serve their purposes as integrating forces in the gradual evolution of the city-scape. Only public and institutional buildings are able to meet these requirements. . . A strikingly distinctive courthouse on the square will force the surrounding property owners to reappraise their own buildings or plans for future construction in order to maintain the prestige of their premises. . . The first modern glass office building may inject a fresh note in the city-scape. But it is soon followed by two more, and then by a dozen, and before long the boring uniformity of the old perspective has simply been replaced by a new monotony."

To avoid monotony replacing monotony Mr. Parr called for public architecture that is original, distinctive and in true accord with its own times. Calling for up-to-date expression, he says "It is only the buildings most truly representative of their own age that are able to retain our admiration through changing times, and so become ageless landmarks and standard bearers of quality,—while eclectic and imitative structures cautiously designed for agelessness are the first to fall by the wayside of architectural progress." ●

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## ambiguous symbol

(continued from page 27)

strong product identification along with it.

Research into the "why" of consumer reaction to the ads involved analysis of people's attitudes toward whiskey. How do people feel about it? It is assuredly one of those areas where feelings are considerably mixed and not well-explained. It could be described as a reaction that takes place on at least two conflictful levels. On the one hand, people like to think of drinking as a social pastime, an activity that is well-controlled and confined to relaxation and perhaps occasional celebration. But they have considerable fear about drinking. They are afraid of losing control, of becoming weak and exposing their anxieties, of becoming addicted to what is regarded as a degrading or debilitating habit.

The fish ad was too ambiguous. It allowed for too many personal associations, which turned into negative ideas about drinking. Responses indicated such associations as "jelly fish," "spineless," "drinking like a fish," "at sea." The one illustrated by the abstraction of faces similarly acted on the most negative feelings: "people are staring," "it's being frowned upon," "everyone is looking," "they're looking right through me." But the lion ad focused reaction on the pleasant, controlled connotations of drinking. The meanings relating to the figure of a (smiling) lion, and their relationship to whiskey and drinking are widely agreed upon. People regard the lion as king, would like to identify themselves similarly as master of their own fate, always in control of a situation. Verbal responses included such associations as "strong-controlled," "A big beast with a big heart," "friendly," "the kind-hearted lion," "he's king but he's kind," "masculine," "power," "he's got the situation well in hand."

The relaxed grinning demeanor of the lion expressed positive reactions people would like to attribute to drinking.

Offhand, these reactions might seem to be accounted for by convention; but a fish and eyes and noses are as familiar as lions, if not more so. None of these symbols leads to a single idea, but the ones that are ambiguously related to whiskey spread out in odd directions ("Is that big fish the mother going to eat the small one after having one too many?"); whereas the constellation of ideas stimulated by the lion seems public, coherent, and appropriate. ●



## booknotes

**GRAPHIS ANNUAL '55/56.** Edited by Walter Hering & Charles Rosner. Hastings House. \$12.50.

Once again Graphis Annual presents a visual record of the best in advertising art and design the world over. This edition has 755 beautifully printed illustrations, 66 in color. Many of the exhibits from the international show, "Art and Advertising In The World", held in Paris this year, are included. The material is grouped by the following categories: advertisements, animated advertising, book jackets, booklets, calendars, Christmas cards, film advertising, house organs, letterheads, magazine covers, menus, packaging, posters, records covers, television, trade marks, travel folders. Captions are multi-lingual. Indexes to artists, firms, agencies, and printers are included. It's the kind of book you'll want at your desk all year to browse through again and again for inspiration and ideas.

**STICKS AND STONES,** Lewis Mumford. Dover. \$1.50, paper. \$3.00 cloth.

A study of American architecture and civilization. First printed in 1924, this 2nd revised edition includes 21 illustrations. Traces the influences of the medieval traditions on our architecture and studies the relation between the individual structure and its urban or rural setting.

**THE BROWN DECADES,** Lewis Mumford. Dover. \$1.65, paper. \$3.50, cloth.

A study of the arts in America from 1865 to 1895. This is social history and social criticism of the highest kind. Mr. Mumford finds in the years covered the foundation of modern architecture and art. 12 illustrations. Indexed.

**CATALOG OF COLOUR REPRODUCTIONS OF PAINTINGS 1860 to 1955.** UNESCO. Columbia University Press. Paper, \$3.50.

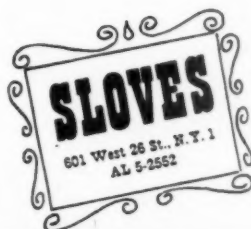
UNESCO, in Paris, is systematically building up archives of color reproductions of paintings. This revised edition of the catalog lists 754 paintings. Each is illustrated in black and white and for each the catalog number, title, date of original, medium of original and its exact size, collection and city where original is located, process used in making reproductions, UNESCO reference symbol, name of printer or maker of reproduction and price of reproduction are given for each. Text is multi-lingual. Artists are listed alphabetically.

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## ANNUALS

83. **International Poster Annual, 1954.** Edited by Arthur Niggli and W. H. Allner. 488 posters from 24 countries, mostly in black and white. Artists, advertisers, agencies and printers are indexed. Stimulating visual record of posters throughout the world. \$10.95.
94. **33rd Annual of Advertising and Editorial Art.** New York Art Directors Club 1954 Show. Contains the best in American advertising and editorial art, as shown in the 33rd Annual Exhibition. \$12.50.
110. **Penrose Annual 1955.** Edited by R. B. Fishenden. Technical articles on new graphic arts techniques and materials, typography, art, lettering, reproduction. Illustrations show lithographs, posters, examples of typography and layout, art and illustrations. There are 23 inserts of letterheads, book and publication covers and pages, menus, Bible pages. \$8.50.
116. **Graphic Annual '55/56,** edited by Walter Herdeg & Charles Rosner. A visual record of the year's best ad art and design the world over. 755 illustrations, beautifully printed, 66 in color. Fully indexed. \$12.50.

## ART

111. **How to Use Creative Perspective** by Ernest W. Watson. Analyzes the aspects of illustration which involve perspective problems. Illustrations are by such artists as Dorne, Fawcett, Atherton, Bobri, Cezanne, Stahl and Parker. \$7.50.
117. **Catalog of Colour Reproductions of Paintings 1860-1955.** Illustrates 754 paintings, gives painter, title, date and medium of original and exact size, collection and city where original is, process used in making reproduction, source of reproduction and price. Based on the UNESCO archives. Paper bound. \$3.50.

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42. **Streamlined Copy-fitting.** Arthur B. Lee. 1954-55 edition of this manual, now 64 pages, contains character count for more than 1450 faces, including caps and small caps. All necessary scales are on one master gauge. \$5.95.

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100. **Point of Purchase Cardboard Displays** by Victor Strauss. A definitive work written in the practical language of buyer and printer. 867 illustrations aid in planning and constructing displays of many different types. Clear, concise data and directions serve as a rich mine of display ideas for the buyer. \$15.00.

## LAYOUT

87. **Advertising Layout.** William Longyear. An informative and stimulating explanation on how to create ad layouts that make people stop, look and read. Illustrations are from best current practice. Discusses layout problems for each media. \$6.50.
102. **Layout File** by Harry B. Coffin. Idea starters for the designer, advertiser and buyer of printing. There are 1,333 sketches to illustrate some of the layout styles that might be used for mailings, catalogs, folders, posters, displays, etc. Reprinted from American Printer. \$2.00.
107. **101 Usable Publication Layouts** by Butler, Likeness & Kordek. Practical handbook on publication layout with 101 illustrations of single page layout situations and problems, with and without illustrations. Each is evaluated briefly. \$3.75.

## LETTERING, CALLIGRAPHY

96. **101 Alphabets** by Hunt & Hunt. Manual of lettering styles showing more than 100 styles ranging from Roman to modern. \$3.75.
109. **The Universal Penman.** George Bickham. Facsimile reproduction of 1743 edition of penmanship, flourishes and calligraphic styles engraved by George Bickham, 18th century master. 212 plates. Wealth of design ideas. \$8.50.

## TELEVISION

31. **Designing for TV,** Robert J. Wade. Text plus 200 illustrations tell TV artist about scenic design, art direction, title and graphics, makeup, costuming, preparing for production, commercials, story-boards, and staging. \$8.50.
98. **Staging TV Programs and Commercials** by Robert J. Wade. A solid factual, illustrated package of know-how on planning and executing sets, props, production facilities. Covers staging, scenic construction, lighting, special effects, graphics. Written for the pro by an AD and TV production man. \$6.50.

## PHOTOGRAPHY

80. **The Airbrush Technique of Photographic Retouching.** Walter S. King and Alfred L. Slade. Both those who know its uses and those who are unfamiliar with airbrush techniques will benefit from this clear, well illustrated manual. Numerous photographs show how and when to use the airbrush, how to retouch photographs and much technical information. 118 pages, paperback with looseleaf binding. \$9.50.
108. **The Complete Airbrush Book** by S. Ralph Maurello. Comprehensive reference manual on the airbrush is packed with know-how. 400 illustrations accompany text which teaches all phases of rendering and retouching. \$7.95.
115. **The Family of Man.** Based on the photographic exhibition created for the Museum of Modern Art by Edward Steichen. More than 500 photographs from 68 countries arranged as in the original exhibition with a prologue by Carl Sandberg. Printed by sheet-fed gravure. Deluxe edition, \$10.

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101. **The Technique of Advertising Production.** Thomas Blaine Stanley. Second Edition. Up-to-date revision of a basic text which is packed with practical data, charts, diagrams and tables. A good reference book for both the student and art and production personnel. Indexed. \$6.75.

## GENERAL

79. **Commercial Art as a Business.** Fred C. Rodewald. Handbook for artists, art buyers and artists' representatives. Defines problems of time, written orders, breaking down a job into logical steps, deadlines, model and prop fees and other factors that are a source of friction between artist and buyer. Legal aspects are explained; financing, bookkeeping and tax matters discussed. Markets for commercial artwork and tips on selling are offered. Includes the Code of Fair Practices of the Joint Ethics Committee and the code of ethics of the American Association of Advertising Agencies. \$2.95.
112. **The Book of Signs.** Rudolph Koch. 493 symbols of several types: primitive religious, mystical, chemical, social, astrological and weather elements. \$1.
113. **Creative Advertising.** Charles L. Whittier. Covers selection of media, art, production, research, marketing and writing of the ad. 600 pages, fully indexed—a readable encyclopedic treatment of advertising. \$8.50.

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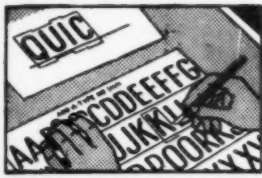
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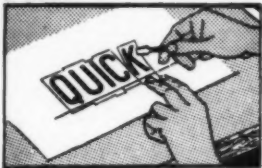
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## booknotes

**HOW TO DRAW IN 3RD DIMENSION**, David Gordon. The William-Frederick Press, \$2.00.

A brief, illustrated, paper bound set of simplified instructions on 3D drawing. Based on the Gordon optical system, includes 3D pix and viewer.

**HOW TO PHOTOGRAPH YOUR CHILD**, Tana Hoban. Crown. \$1.00.

A readable, not too technical discussion by a leading photographer of children. Covers selection of camera, posing, lighting, special problems with babies, young and older children. Includes darkroom and technical notes.

**COLOR BY OVERPRINTING** by Donald E. Cooke. John C. Winston Co., Philadelphia. \$25.

The highly complex range of possibilities for achieving color reproduction by overprinting are presented in this guidebook. This is a complete instruction book on the art and printing techniques which employ transparent inks in multiple combinations. It is illustrated with 495 three- and four-color groupings of eleven basic inks and has 44 pages of pictorial application of the medium.

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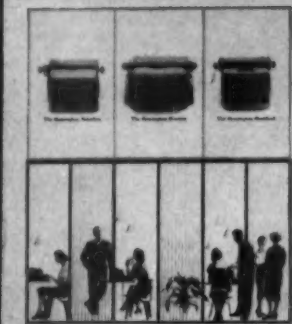
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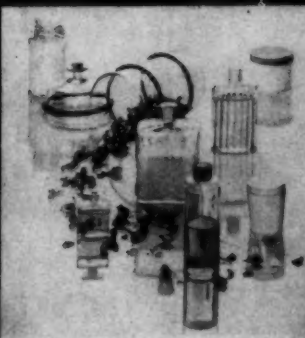
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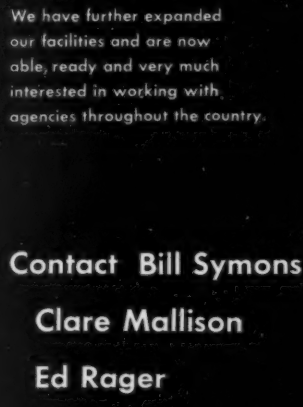


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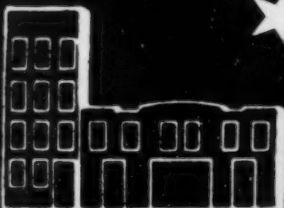
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